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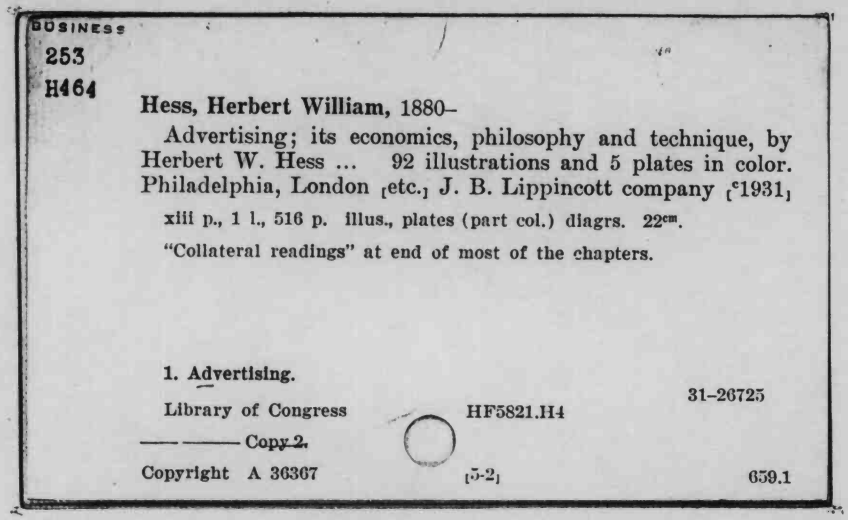

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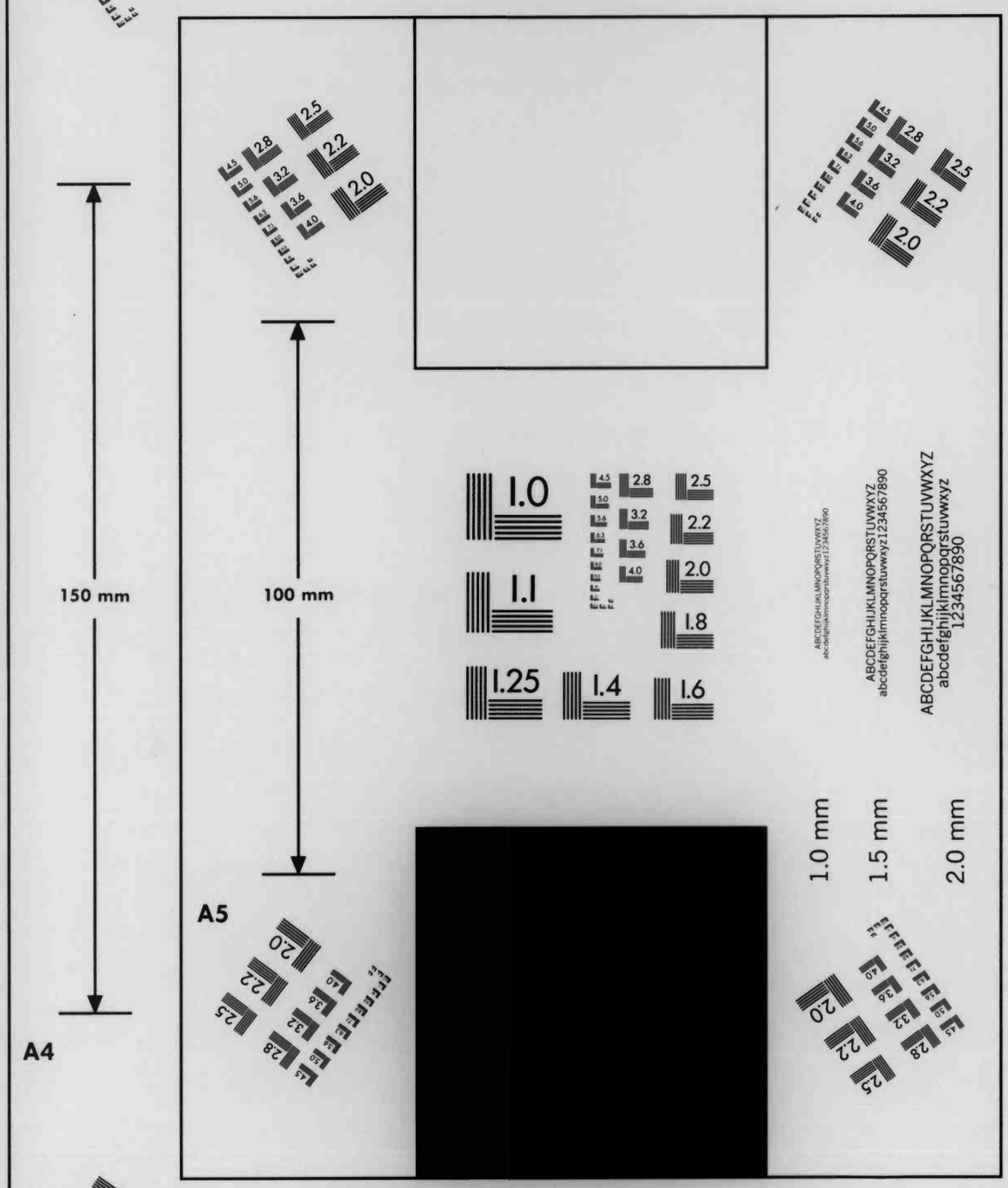

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A&P

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St. Paul, MN 55119

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abcdefghijklmnopqrstuvwxyz
1234567890
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ADVERTISING

Its Economics,
Philosophy and Technique

By HERBERT W. HESS, Ph.D.

PROFESSOR OF MERCHANDISING—HEAD OF MERCHANDISING DEPARTMENT INCLUDING COURSES IN ADVERTISING AND SALESMANSHIP—WHARTON SCHOOL OF FINANCE AND COMMERCE, UNIVERSITY OF PENNSYLVANIA

MEDIUMS

FIRST PUBLISHED IN 1860

They shall arise in the States,
They shall report Nature, laws, physiology, and happiness;
They shall illustrate Democracy and the kosmos;
They shall be alimentive, amative, perceptive;
They shall be complete women and men—their pose brawny and supple, their drink water, their blood clean and clear;
They shall enjoy materialism and the sight of products—they shall enjoy the sight of the beef, lumber, bread-stuffs, of Chicago, the great city;
They shall train themselves to go in public to become orators and oratresses;
Strong and sweet shall their tongues be—poems and materials of poems shall come from their lives—they shall be makers and finders;
Of them, and of their works, shall emerge divine conveyors, to convey gospels;
Characters, events, retrospections, shall be convey'd in gospels—Trees, animals, waters, shall be convey'd,
Death, the future, the invisible faith, shall all be convey'd.

—By WALT WHITMAN.

ADVERTISING

Its Economics, Philosophy and Technique

BY

HERBERT W. HESS, PH.D.

PROFESSOR OF MERCHANDISING—HEAD OF MERCHANDISING DEPARTMENT INCLUDING COURSES IN ADVERTISING AND SALESMANSHIP—WHARTON SCHOOL OF FINANCE AND COMMERCE, UNIVERSITY OF PENNSYLVANIA

AUTHOR OF "CREATIVE SALESMANSHIP," "PRODUCTIVE ADVERTISING"

Our Sloganized Future
The Art of Living as Expression
The Joy of Workmanship as Character
The Genius of Organization as Achievement
Truth in Freedom as Fulfillment or Destiny

52 ILLUSTRATIONS AND 5 PLATES IN COLOR

PHILADELPHIA LONDON CHICAGO

J. B. LIPPINCOTT COMPANY

Bus
33-37309

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H464

PRINTED IN THE UNITED STATES OF AMERICA

33-37309 May 3, 1932 2A 10 GSF

PREFACE

In order to be scientific, advertising as a compelling sales force in business is coming to have certain clearly defined concepts as to the field of its operation. The historical aspect found in "data books" gives us knowledge as to facts accomplished and is a specialized aspect which has been assumed by certain writers. The psychological aspect has been developed from two points of view: one wherein the principles of psychology have been reduced to a system in relation to advertising technique and practice; the other where the advertiser, as a psychologist, has engaged in laboratory tests in relation to specific aspects. For instance, the prevailing psychology as to the memory patterns of people pertaining to soap or automobiles is suggestive of one type of study. Still other texts have been written which emphasize the English and the art of advertising.

To the student attempting to get a general comprehension of the fundamental principles involved in advertising, the different texts emphasizing so many different points of view are often confusing. The student fails to get a unified and comprehensive picture of each part to the whole.

The kind of text needed to encompass advertising so that the student will feel that he has an appreciation of its fundamental principles logically and in continuity, should, as I see it, consist of an integration of the various aspects previously outlined. Moreover, the teacher who specializes in any field makes his contribution accordingly as he reduces the experience of his field to principles with their practical and theoretical application to the problems of that field. In this way the teacher makes a real contribution to the developing life of the student. Texts written in this spirit, it seems to me, are imperative if advertising is to evolve a technique and at the same time preserve the analytical work done by the more specialized workers. Such texts should be produced periodically. More-

over, such texts necessitate the integration of contemporary scientific ideas in order to evolve not only a system of interpretation but an increasingly workable specialized technique.

In the organization of material for students studying the science and art of advertising, this treatise aims to present the fundamental principles logically and in continuity. It aims to accomplish five purposes, as follows:

First, to acquaint the advertiser with such concepts of human behavior as will enable him to define the inertia and resistance to be overcome in formulating effective advertising appeal. This aspect of modern advertising development requires an appreciation of scientific ideas pertaining to the structural life of the individual in relation to the economic system of which each of us is constantly a part. Because of his detachment from the scientist's bias of specialization, the alert advertiser is best able to integrate ideas from the different fields of humanistic science by establishing such sales forms of expression as it is possible for these ideas to assume. This enables him to give substantiality and a sound basis for truth in the content of his advertising campaign. An interpretative system of thought is also basic in fortifying the advertiser's demands for appropriations consistent with maximum results at a minimum of costs. This text aims to afford such a technique and discipline.

Second, the fundamental principles of advertising are presented in such sequence and in such a manner as, not only to inform, but also to incite the student to a creative way of thinking. This approach assists the student to develop a technique by means of which to interpret the ever recurrent variables involved in advertising.

Third, emphasis is given to the fundamentals involved in writing effective copy. Qualities of style and types of discourse are analysed in relation to successful appeal. The fundamental principles of individual and crowd psychology are discussed in terms of the laws governing human response. Advertising media are analysed in relation to their maximum effectiveness.

Fourth, fundamental facts regarding the physical factors of advertising construction and composition are presented. Effort has been made to evaluate elements in typography, color processes, line cuts, half tones, lithography, the lay-out, the illustration, Ben Day, and four-color processes. It includes a special chapter on the Munsell Color System.

Fifth, a vocabulary is developed as to definitions and analyses consistent with current advertising usage, and at the same time in keeping with modern evolving scientific concepts. Advertising will become professional accordingly as its vocabulary is clear in meaning and analytically interpretative of its varied problems.

In writing this text, I am grateful to the following men for their contributions to specific chapters as well as their counsel and advice. Mr. H. H. Kynett of the Aitkin-Kynett Advertising Agency and special lecturer in the Merchandising Department, has contributed the chapter on the Advertising Campaign and Advertising Media including the much-discussed question of Broadcasting. Mr. Benjamin F. Emery, printer, Mr. Julius Hoefstotter in lithography, Mr. William Mohr, in commercial art, and Mr. H. H. Wood, have given me the benefit of their practical experience in formulating the material in the chapter on the Illustration.

The following men are specialized lecturers in my classes in Advertising. They have contributed liberally in the ideas which have gone into the different chapters. Mr. Leon Beck, of the Beck Paper Company, on the question of paper, as well as his knowledge of color as exemplified in the Munsell Color System; Mr. G. Roberts, Advertising Manager of the Chilton Company, on Trade Journals; Mr. James J. D. Spillan, General Outdoor Advertising Company, on Outdoor Advertising; Mr. Stanley Probst, Assistant Salesmanager, Philadelphia Advertising Company, on Street Car Advertising; Dr. Franklin R. Cawl, former instructor and now affiliated with the Research Department of the Philadelphia Public Ledger, has suggested problems and questions at the end of the chapters.

The following men in the Merchandising Department have been unstinted in their time and energy to make such contributions as are in keeping with their own specialization. Dr. J. Russell Doubman has prepared the material found in the chapter on the Trade Mark. Dr. Howard Hovde has given me the benefit of his research as found in the chapter on Typog-

raphy. Dr. John R. Whitaker, Mr. E. St. Elmo Lewis, special business counselor, Mr. Sherman G. Landers and Mr. James Montgomery, and Mr. A. A. Brainard, illuminating engineer of the Philadelphia General Electric Company, have each in their lectures given ideas the integration of which are to be found in different parts of the text. Miss Marion Elderton, as an outsider of the field of Merchandising, has given me the benefit of her comments on the phraseology and psychological implications, at the same time, elimination of the eccentricities of expression.

The index was prepared by Mr. W. J. McComb, Instructor in Transportation and Commerce, University of Pennsylvania.

HERBERT W. HESS.

PHILADELPHIA, PA.

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ADVERTISING

Its Economics, Philosophy and Technique

ADVERTISING

Its Economics, Philosophy and Technique

CHAPTER I

ADVERTISING ECONOMICS AND ITS NEW ERA

Our modern intellectual task, in whatever field of activity, is to correlate knowledge found in the specific field at hand to consequential knowledge found in other sciences or other fields. Thus psychology, biology, and physiology correlated give us a more comprehensive picture of the truth of the structure of the individual than any one of these sciences. Advertising, as one of the instruments of merchandising distribution, is essentially a correlation and integration of ideas taken from different fields in relation to the creation of consumer demand. The professional advertiser is primarily interpretative of the merits of his goods in relation to the consuming public. To accomplish this in terms of maximum returns at minimum costs, his campaign expenditures necessitate a correlation of the following fields of knowledge: first, the economic interpretation of business at the time of the running of the campaign in terms of the prevailing psychology and general economic conditions; second, an evaluation of the scientific ideas of the individual in relation to consumer appeal; third, an evaluation and adaptation of the different principles governing English construction and composition in relation to the spirit of the times, but interpretative of the merits of the goods; fourth, constant evaluation and use of different advertising media as the basic instruments for advertising form and expression; fifth, constant appraisal of the effectiveness of the mechanical processes which enable the advertiser to get maximum attention. To sell goods from the consumer's point of view is in reality to sell, not a specific article or product, but a picture involving a correlation of many factors as to use

and setting, but with emphasis on the specifically featured goods. Hence, advertising is a constant process of correlating and establishing relations in terms of consumer stimulation, appreciation, and final consumption.

Such a process attempts to correlate the inherent emotional essence as to the truth, goodness or beauty of any article, product or proposition. Utility is translated in terms of mechanism, use or service which the goods may render; environment is translated in terms of such surroundings as show the adaptation of goods to time or spatial sequences and relations; beauty is translated in terms of pleasing emotional reactions. In addition to these aspects, the advertiser is compelled to measure individual resistance and inertia to the goods in question. He is asked to evaluate purchasing power in terms of prices and maximum sales. He correlates his article of sale to economic conditions prevailing at the time the goods are being sold. To the advertiser, times of depression are more in the nature of the breaking down of established functions of distribution in the presence of creative forces at work attempting new correlations. The evolutionary pressure is such as to bring functions into existence which will render still greater service in terms of maximum profits. The pressure of normal life always has been and always will be for life more abundant. The external pressure of the surplus of goods, which seems to exist in specific industries at stated times in relation to increasing consumption demand, is subjecting many of our distributive agencies to such sales methods as will sell all the goods we are capable of producing. The cumulative effect of past advertising has resulted in a mass psychology wherein the masses are asking for a purchasing power to buy. Thus the problem of mass production has, in large measure, been solved. The real problem today is transferred to that of consumption. Merchandising factors, as, for example, standards of living, incomes of different economic groups, the relationship of governmental works to normal commercial activities, the inherent right of the individual to develop and to possess in relation to his capacities and the right to leisure time—these are among the many correlations to be appreciated and interpreted by the advertiser. An understanding of advertising as a profession is to anticipate

the potential vision of human endeavor for tomorrow. To precipitate this vision constitutes the process of establishing wholesome economic relations to the legitimate hopes, aspirations, and capacities of the individual.

The cumulative effect of all advertising is to create sentiment and to stimulate wishes for economic goods. This message is directed to the eyes, ears, and intelligence of the public. Advertising, as a dynamic force, stands in a constant relation to the inertia and the resistance of human beings to accept new or different experiences implied in the uses of goods. The synchronized use of the economic goods or services which any individual, family, business or manufacturer maintains at any period of time constitutes his or its standard of living or standard of operating efficiency. Advertising, as a cumulative force, has played its part in establishing the different living levels and efficiency standards which now maintain.

Modern science is fast becoming the propelling restraint factor in advertising. Like the oar of the boatman, it holds us rigidly as to form and technique, but used in conformity with a plan, it at once accelerates and controls our energy and ideas in overcoming the inhibitions and resistances consumers have to higher standards of living and to the profitable use of leisure time. As a science, advertising is at once a time-binding and an energy-releasing process. Advertising as a force is constantly striving to raise the standard of living in keeping with the achievements and the organizing business genius of succeeding epochs of accomplishment.

Under the stimulating influence of scientific and cultural ideas now beginning to be used by the advertiser to justify the use of economic goods, he has become a sponsor for health and the instigator of better adaptation both of the individual and of society to the world in which we live. In its broadest sense, advertising is the stimulator of individual and group satisfaction with resultant good will. It at once initiates and controls the consumption of all economic goods. Whatever knowledge is lacking as to the service economic goods actually perform in the life of society is increasingly becoming a matter of research.

Goods, as such, have a purpose to fulfil in contributing to

the development and happiness of human beings either individually or *en masse*. Every scientific discovery in whatever field, as for instance, of vitamines and calories in food distribution, first educates and then re-orientates our concepts, which in turn determines purchases in relation to the content of food. The constantly new knowledge which science thru advertising may contribute to the convenience, health, and happiness of the consumer, is a challenge to organizing genius to bring such business organizations into existence as will serve the greatest number of people in terms of this implied knowledge. As a result of our present-day advertising pressure, human beings are becoming increasingly "health conscious," and "efficiency conscious."

During the past advertising epoch now coming to its close, markets might be defined as "hungry" or an epoch wherein production was not capable of producing a maximum amount of goods in relation to potential consumption demand. The new epoch now opening differs from the past in that it is beginning to measure the effects of the uses of economic goods in terms of individual and community health and service. In this constitutes its appeal. Mass production, lower prices, and leisure time are bringing into existence business organizations to assist in establishing better or higher standards of living. The ultimate is in relation to a point of saturation wherein all legitimate needs, wants, and desires are completely satisfied.

Fig. 1, taken from *Business Week,* shows the effect of the mass production principle said to be overcoming competition of the low scale wage of the Orient. As already indicated, there is a philosophical interpretation of the far-reaching consequences of mass production not yet sensed by the leaders in merchandising distribution. When once this is realized, we shall find ourselves creating a system effecting a changed psychology on the part of the purchasing public as to what, when, where, and why to buy. Increased profits will ensue beyond present measure. We are under evolutionary compulsion to pass from the management of production to the management of merchandising consumption. The day is barely at the dawn. Our consciousness is rather that of the darkness before the dawn.

Modern science has won out in the battle for human rights.

We are spontaneously turning to her for the solution of our own intricate merchandising and advertising problems. Thus the grocery store of the future is to be thought of as an institution interpretative of bones and muscles, nerves, and glands, a builder as well as a sustainer of life, with excess energy in the

(*Courtesy "The Business Week."*)
Fig. 1.—Rice by Machinery. Not in China but in California is the world's largest rice field. The first large-scale "combining" by the windrow method enables American rice growers to compete with the cheap labor of the Orient

making. Our homes are to be thought of as palaces of sunshine with health rooms, relaxation, and pleasure. These evolving concepts constitute a challenge for architects to include them in the home, school, and office buildings of the future. Travel will come to be thought of as expanding human knowledge and sympathies, and hence raising the general level of intelligence. The radio and television are but advertisements of potential personal world contacts. Instead of the house being the measurement of a home, the world is to be our home. We are on the "path to become world conscious."

INTENTIONAL SECOND EXPOSURE

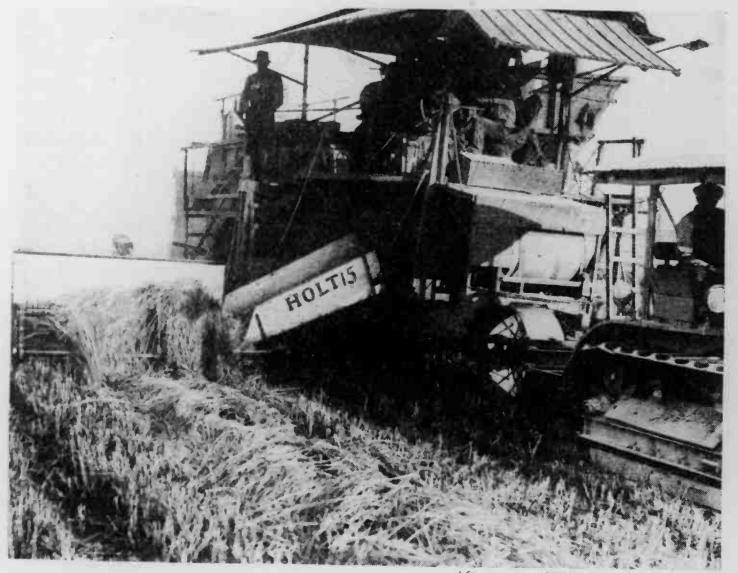
the development and happiness of human beings either individually or *en masse*. Every scientific discovery in whatever field, as for instance, of vitamines and calories in food distribution, first educates and then re-orientates our concepts, which in turn determines purchases in relation to the content of food. The constantly new knowledge which science thru advertising may contribute to the convenience, health, and happiness of the consumer, is a challenge to organizing genius to bring such business organizations into existence as will serve the greatest number of people in terms of this implied knowledge. As a result of our present-day advertising pressure, human beings are becoming increasingly "health conscious," and "efficiency conscious."

During the past advertising epoch now coming to its close, markets might be defined as "hungry" or an epoch wherein production was not capable of producing a maximum amount of goods in relation to potential consumption demand. The new epoch now opening differs from the past in that it is beginning to measure the effects of the uses of economic goods in terms of individual and community health and service. In this constitutes its appeal. Mass production, lower prices, and leisure time are bringing into existence business organizations to assist in establishing better or higher standards of living. The ultimate is in relation to a point of saturation wherein all legitimate needs, wants, and desires are completely satisfied.

Fig. 1, taken from *Business Week*, shows the effect of the mass production principle said to be overcoming competition of the low scale wage of the Orient. As already indicated, there is a philosophical interpretation of the far-reaching consequences of mass production not yet sensed by the leaders in merchandising distribution. When once this is realized, we shall find ourselves creating a system effecting a changed psychology on the part of the purchasing public as to what, when, where, and why to buy. Increased profits will ensue beyond present measure. We are under evolutionary compulsion to pass from the management of production to the management of merchandising consumption. The day is barely at the dawn. Our consciousness is rather that of the darkness before the dawn.

Modern science has won out in the battle for human rights.

We are spontaneously turning to her for the solution of our own intricate merchandising and advertising problems. Thus the grocery store of the future is to be thought of as an institution interpretative of bones and muscles, nerves, and glands, a builder as well as a sustainer of life, with excess energy in the



(*Courtesy "The Business Week."*)

FIG. 1.—Rice by Machinery. Not in China but in California is the world's largest rice field. The first large-scale "combining" by the windrow method enables American rice growers to compete with the cheap labor of the Orient

making. Our homes are to be thought of as palaces of sunshine with health rooms, relaxation, and pleasure. These evolving concepts constitute a challenge for architects to include them in the home, school, and office buildings of the future. Travel will come to be thought of as expanding human knowledge and sympathies, and hence raising the general level of intelligence. The radio and television are but advertisements of potential personal world contacts. Instead of the house being the measurement of a home, the world is to be our home. We are on the "path to become world conscious."

Modern inventions are such as draw the world together in more friendly relations.

The incessant pressure of advertising is to put livingness into life. This is in turn a challenge for the individual to sublimate his energies in terms of pictures implying the uses of economic goods and services consistent with his capacity to create, to earn, to organize, to cooperate, and to appreciate.

The substantiality which science is giving to advertising appeal is gradually bringing about a type of advertising leadership which insists that business as structure be so motivated as to serve the greatest number of people in relation to their legitimate hopes and aspirations. In other words, the problem is to get economic goods into the possession of the maximum number of people at the right time, in the right manner, and at the right price. As production demands new mechanisms for greater efficiency, so consumption demands new business organizations and functions thru which, as channels, the advertiser may work to stimulate maximum sales. Moreover, mass production, as a principle, has brought about the need for greater specialization as well as to establish more tense and often acute relationships of business interdependence. Again, mass production and advertising competition together have resulted in increased sales. Thus increased sales in turn result in savings which make possible constant price reductions. At our present stage of mass production and consumption, goods may be classified as of two kinds in relation to the psychology of their purchase; namely, worth and value goods. By worth, we mean goods the price of which is high and which are not essential for daily life, or luxury goods. In such goods, there may or may not be a relation between costs and the prices asked. A strand of pearls at $750,000 is sold in terms of worth, or a luxury. Gas, electricity, bread, and other goods being vital to health or progress are subjected to crowd pressure for lower prices. Goods within this realm of psychological reactions are thought of as necessities. In this aspect, value or a consideration of the costs, as being fair or unjust, becomes a determinant factor in purchase. Limited budgets force people to think in terms of necessary goods and consequently the factors which establish their prices. Mass production in general, however, has been able so to reduce the prices of goods as to satisfy the public, at least in part, in its necessity or in its need, and even in its demand for "value goods." Thus advertising and mass production work toward maximum consumption, and, as a joint process, reciprocally result in the reduction of prices favoring increased buying. Advertising is becoming an incessant process involving the integration of economic goods and services, varied in nature and kind, and yet productive in relation to new individual and group incentives and standards. The interdependence of business structure in relation to maximum consumption, and hence, maximum profits, is being constantly affected by the cumulative efforts of all advertising. Out of this interplay of all businesses, a new consciousness is coming but with emphasis on the problems of consumption.

The coming advertiser, if true to the creative implications of his sales efforts, will soon be under compulsion to assume a new economic leadership in order to solve the problems now maintaining in different fields in relation to potential consumption. Just as production management has brought invention and efficient mechanism to produce quantities of goods at minimum costs, so the advertiser has the task to bring about such business functions as will permit the maximum consumption of goods in conformity with standards of living commensurate with the individual capacity to live in terms of health, progress, and artistry. A surplus of goods is forcing recognition of a new economics wherein "service to the greatest number" is the sloganized concept. The chain store is the first extensive system to meet in part the problem of mass production in relation to maximum consumption. A surplus economy is also a challenge for each to live within the realm of his earning power in terms of service to business, to society, and to himself.

Management implies the efficient control of production methods in terms of the maximum amount of goods which can be produced at lowest costs. Scientific consumption implies a philosophy and a technique by which these same manufactured goods may come into the possession of the public in an orderly and profitable manner.

One concept which advertising leadership is either under compulsion to refute or to sponsor is that of greater purchas-

ing power by the consumer to enable him to consume; and second, such an adjustment of the working day in terms of such leisure as is consistent with maximum consumption and, at the same time, increased profits. Let us discuss the implications of these concepts each in turn.

Henry Ford has already sponsored the cause of increased incomes. Nor has there been any evidence of a decreased profit in his own business as a result of his convictions. As increased earning power increases consumption, the implication is that increased profits will come to those who have the ability to organize in relation to the maximum consumption demand which can be created thru efficient advertising at any given time. However, to get maximum results from these concepts, the business world at large, like the policies of a specific concern, will need to be motivated by them.

Mass production has brought increased and undreamed-of wealth to those whose intellectual ability and business sagacity has resulted in organizations to produce these goods. And now the advertiser proposes that the *entrepreneur* of the future, as of old, be permitted to evolve such business mechanisms as will increase wealth immeasurably beyond its present evaluation. To give a setting to the problem, suppose every individual worker and executive in business were to receive an additional $500 a year for his work. What would happen? New houses would be bought; new furnishings selected in terms of plumbing, electric fixtures, electric refrigeration, wall decorations, rugs, and carpets; additional rooms would be built in homes; children would be better fed and clothed while the dentist and physician would be paid and a higher health standard maintained. Pleasure would receive its share as a consequence, while education and greater personal efficiency, now a dream to many, would become an actuality thru study and travel.

Health and normality are essentially life-giving and life-sustaining principles in their influence. To create a healthy community is to create a moral community. The more normal and healthy our economic structure permits us to develop individually, the greater the individual capacity to accomplish and to do things. The increased capacity to do things is supplemented by the increased use of goods. Consequently, the

greater the rewards to those who can so organize business as to serve the greatest number in terms of economic goods. The reward of profits always has been and always will be to those whose organizing capacity renders the greatest amount of service to the greatest number.

The manufacturer or producer has the constant problem to discover the point wherein as a result of mass production commensurate with increased sales, he may reduce the price to the consumer and at the same time make still greater profits. At each point of price reduction, it is possible for new purchasers to come into the market, thus stimulating demand to the limit. The real problem of the future is to determine the relationship between supply and demand wherein legitimate consumption has reached the point of saturation in terms of satisfactory profits. But this point is now merely indicative of a new epoch. From its potential pictures with other hopes and aspirations, our present generation is hidden. Suffice it is to say that needs, wants, desires, hopes, and aspirations of human beings are not being met thru our present economic structure to the point of wholesome saturation. Surpluses of goods exist but with economic groups incapable of buying. In contrast to the historical past, however, the present general standard of living for the masses is higher and richer in content and meaning.

As I see it, there are two forces which must be finally functionalized in relation to the problem of maximum consumption. One is that wherein the purchasing power of each individual in relation to his economic status as carpenter, teacher, architect, plasterer, accountant, salesman, etc., is reduced to a time sequence in relation to the structure of the individual. Each year of our lives from the call to the physician at birth to the undertaker at death necessitates the use of economic goods to live normally and wholesomely. Furthermore, according to the statistics and their interpretation, as I sense them, by Louis I. Dublin, statistician of the Metropolitan Life Insurance Co., in his article entitled, "The Economics of World Health," there is not a single individual in modern society representative of an economic group, as carpenter or teacher, but who earns money far in excess of what it takes to house, clothe, feed, and rear a family. If these statistics are finally verifiable, and my own

investigations tend to confirm this, the installment method of buying can be made scientific. Its payments can be made to extend over many years. The purchaser of such economic goods can be made subject to such recommendations of purchase as to time and place as will give service and satisfaction in terms of orderly living.

The outstanding concept of modern science is that the individual is structural in nature. Being so, he demands specific experiences in order to live and to develop normally. Life insurance has recognized the death aspect of a given group of individuals, and, as a result of statistical study, can guarantee the individual a consistent sum of money against the inevitable experience of death or accident. The problem before students of distribution is to encourage a "life assurance" organization whose task it is to analyze individuals in different economic groups and to measure individual potential capacities in relation to future earnings or incomes. This accomplished, it is possible to translate his income over long periods of time but in terms of economic goods necessary to live decently and efficiently. Each individual so disposed should be permitted to borrow such sums as will enable him to assume the responsibility of a home with furnishings and the education of his children, payment for which should extend over a period of time ranging from twenty-five to thirty years.

This system would encourage and allow each healthy man and woman to be married and assume the responsibilities of parenthood at the time when their home-making impulses are most normal and desirable. The consumption of goods under these conditions conforms to the structural aspects of the individual to develop a healthy home life where the family is institutionalized early, yet normally, in terms of love, affection, and economic efficiency. Thru life assurance, time is so to be controlled and made to work *for,* rather than *against,* the individual which now too frequently prevails. Thru experts capacitated to evaluate the individual in terms of present and future ability and class income, our faith in the normal and healthy growth of the individual in terms of wholesome ambition and economic honesty will come to dominate. Our scientists who specialize in evaluating the capacities and talents of

individuals will be permitted to place people in positions where they can best serve themselves as well as society. This plan will succeed as those with a ten-talented sense of responsibility come to utilize their talents in establishing a vision big enough to challenge the capacities of all men to make their common vision a reality. And what is a Chamber of Commerce for unless it is to serve in these potential relations?

Scientific installment buying thru such a system as suggested above implies adjusting the evolving life experiences of each individual to the uses of such goods as are consistent with his orderly and wholesome development. According to Evans Clark, Executive Director of the Twentieth Century fund, in an article published in the New York *Times,* in the year 1929 approximately four billion dollars was advanced to individuals in the form of credit thru ten different credit agencies. As a result of this credit, approximately four million dollars' worth of goods is said to have been bought by the installment method during the same period. This means that a consequential number of people are already purchasing goods under economic necessity and pressure, but under opportunistic, spasmodic, and unscientific buying conditions. In contrast to this unscientific method, the general acceptance of a scientific method of buying implies the creation of individual economic epochs, the sum total money of which, paid in installment purchases, will be consequential in adding to the general wealth of the nation, and, not as now, too often at the expense of the individual's income.

Certainly, as already indicated, *the major economic problem* to be mastered by the advertiser is *that of maximum consumption.* Advertising in a consumption epoch will consist in establishing buying incentives for each individual in terms of goods necessary to maintain life efficiently and satisfactorily, but in relation to the service these goods perform during each life period and over longer periods of time. Undoubtedly, a part of the solution of the consumption of mass production goods is in terms of a better appreciation of the potential sales to be made thru a more scientific approach to the implications involved in installment buying.

The second aspect of the sale of goods which the adver-

tiser may well come to sponsor is that of the division of the working day and even working year in terms of maximum consumption. Our present working day is organized in terms of production. Mass production becoming scientific decreases the necessity for emphasis on production, but necessitates appreciation of the individual's and society's organized time in relation to wholesome consumption. It follows, however, that legitimate control of the activities of the individual should be so organized as to enable him to earn his income and so to express himself in relation to his desires as to utilize goods for his own and his family's wholesome development. It is a rather strange commentary upon business that whereas certain economic specie—and we each constitute an economic specie—are inclined to be overly efficient in the production of their own goods, are, at the same time, cautious in the emotional aspects implied in the consumption of their own goods. And many are positively resistant to purchases involving abundance of consumption of goods in other fields. For instance, witness the cold and often austere engineer struggling to adapt himself to the illumination problems of show window, electric light signs, and store lighting which to many, with a purely mathematical bias, is seemingly an unnecessary expense. As a minimum of encouragement to emotional extravagance, this type is at last sold on light in relation to maximum attention when it gets people to stop, look, and examine the goods being displayed, if in the doing, the sale of electricity thus legitimately increases. The calculating engineer thus is forced to emotionalize the passing crowd in order to sell his electricity. Early automobile builders started with concepts of mere utility. All have finally ended up with emphasis on beauty. Today they go a step further and sponsor leisure hours for consumption. We are all finally driven to the concept that our efficiency is ultimately to serve human purposes abundantly. We too often wish maximum consumption in our own field, but tend to deny the other the same right in his own field.

Up to this time, somehow the advertising distributor has failed to appreciate his necessity to gather statistical data to show how society at large may be organized in terms of consumption. Production management has done its work far

better. The advertiser's fundamental duty is to stimulate business in relation to greater profits. To do this, it is his task to make individuals and groups conscious of a soul aspect of themselves wherein the consumption of goods as to uses and purposes becomes a sustaining factor in relation to individual urge,—where each is permitted to fulfil the requirements of his being to live life abundantly. It is given to the advertiser to encourage each individual to become at once both master of circumstance and to become a help in times of trouble. Because of the advertiser's destiny to move goods into the possession of people, his accomplishments, as indicated, consist in the organization of the individual's age epochs in relation to uses of economic goods and services. Mass consumption in relation to the time aspect of each individual who finally goes to make up the masses becomes just as significant as the control of time in relation to the manufacture of a single article finally results in the phenomenon of mass production. It is the task of the future advertiser thru efficient advertising to synchronize these two forces to the point of legitimate saturation.

To state the divisions of day furthering maximum consumption under conditions wherein human beings may be subject to such restraints as permit a wholesome growth, not only individually but socially, the following is suggested: All possible physical work be done approximately from 7 A.M. to 1 P.M.; all selling distribution from 12 noon to 6 P.M.; all pleasure as theatricals, moving pictures, etc., to be from 6 P.M. to 12 o'clock midnight; banking, hotels, transportation, and education to be in terms of working shifts consistent with the interests served by them. If this division does not result in greater prosperity for every group involved, the problem has not been solved. We must then turn elsewhere for the answer. The struggle for profits in different businesses is often sensed when they insist upon getting their share of the consumer's dollar. The problem of the future is that each business get its "legitimate share" of the consumer's dollar. In this concept exists the new ethics to be developed in merchandising consumption.

This division has the following reasons for being so organized. Physical workers should be given more time for shopping or buying. This can be done if their afternoons are free.

Moreover standardized physical activities can be more effectively done in the morning. The distributive group itself should also be so organized as to permit time for shopping. With distribution dominating and people "consumption conscious," selling would take the form of lectures, educational advertising, literature, demonstrations, and special exhibits. Radio broadcasting and television would become instruments of increasing importance. Goods which represent standardized buying should be reduced to mechanical or automatic devices for purchase, while style, new and quality goods or those wherein human interests require the solution of problems, artistic or interpretative in character, should be sold thru advertising and salesmanship.

A secondary result of this kind of day would eliminate all evening schools. Both morning and afternoon groups would be able to receive their educational training either in the morning or afternoon. Again the leisure of people would be so controlled by the advertiser in such activities pertaining to individual development or artistic talent as will encourage each individual to follow his particular hobby. Singing, the drama, horticulture, orchestration, sculpture, baseball, football, golf, tennis, pageantry, and whatever other interests are conducive to health and individual growth would become a part of the daily rhythm of each one's life. These interests alone allowed to express themselves, under organized conditions, would stimulate people to purchase goods beyond the possibilities of present calculations.

The real problem in a consumption era will be to sustain a sane relation between wholesome consumption and demand. Certain it is that the next trying problem on the part of society is to bring about such restraints as will challenge the individual's rights to possess and enjoy his privileges in a consumption society. Somehow we have succeeded in challenging the individual's rights to drive a motor car before issuing a license. Again, we are able to restrict building cheap homes in certain localities. The principle of restraint herein evolved and implied will find its highest level of expression in the organized time implications of a consumption epoch.

As a by product of the above "consumption thinking," our

idea of vacations will undoubtedly undergo a change. It is not so much week-ends that will be needed, as vacations long enough to give each individual benefits in terms of efficiency and wholesome pleasure. Perhaps this will happen every three or six months. Week-ends, apart from Sunday, may yet come to be immoral. Moreover, leisure may yet be the essence of devotion and Sunday come to dispense a universal blessing. Six days' work, but each day interspersed with play and personal development, may yet become a slogan for some political party. This picture which manifestly affects consumption need not remain in the merely speculative realm.

Just as the Sears, Roebuck mail order house is testing out the merits of the thirteen-month calendar, in spite of the prevailing sentiment for the old, so the government might well take over a small city, composite in business interests, and test the workability of modern consumption ideas over a year's time. The government might profitably underwrite such a project. The American public thru advertising and publicity could be sentimentalized to back a project wherein such a city would become a laboratory testing out economic and social laws in relation to a profit-making consumption era. *If production has reached unbelievable heights by means of far-sighted manufacturers who have shown willingness and capacity to appropriate millions for research to encourage efficiency, so consumption will need to be subjected to laboratory experimentations involving the interplay of economic forces but in terms of whole cities or specified communities in relation to the interplay of consumption and production.*

If these two concepts, namely, that of gradually increasing incomes, and, at the same time, reducing each individual to an approximate evaluation in terms of his entire life's income permitting consumption relative to his predictable income, and that of re-ordering the working day in terms of consumption concepts, are permitted to integrate, new perspectives are immediately sensed. New functions furthering legitimate and profitable consumption come into existence immediately.

To the advertiser who possesses leadership, these ideas are at least a challenge to the present demands of society that a way be defined by which people may be permitted to enjoy the

present surplus goods or products which mass production methods are bringing to the market.

Advertising is thus entering a realm where time concepts, as value, demand such mechanisms or functions as will accentuate the flow of goods in the service of normally ambitious fathers and mothers and young men and women.

QUESTIONS

1. (a) Upon the integration of what humanistic sciences does modern advertising depend to sell goods?
   (b) What do we mean by the statement that business is beginning to be scientific as it attempts to sell goods in conformity with the structure of the individual?
2. What has the "time" factor to do in selling goods to the consumer? Discuss in its various phases.
3. (a) What do we mean by the statement that business is under "evolutionary pressure"?
   (b) Does this "pressure aspect" have anything to do with the sale of goods? Discuss.
4. How would you evaluate the cumulative effect of all advertising in relation to the present?
5. What do we mean by a "mass production" epoch?
6. Give some of the characteristics of a mass production organization of life.
7. What do we make goods for? What general objection is there to the use of them?
8. What are some of the evils of too much specialization?
9. Evaluate Henry Ford's idea of leisure in relation to a consumption era.
10. Do all classes of people today get an opportunity to buy goods intelligently and deliberately?
11. What is your reaction to the division of the day as suggested in the text? Will it favor consumption?
12. What are the objections to thinking in terms of an installment method of buying as scientifically sound as is life insurance?
13. (a) Which would be better for an economic society—emphasis on week-ends and fewer vacations or intensive work each day thru Saturday with a reasonable amount of time for pleasure and self-improvement and period vacations two or three weeks in length?
    (b) Discuss how different businesses might benefit by these changes.
14. Is there inconsistency to spend millions on research for production and not a cent on economic research regarding functions likely to favor consumption? Discuss.
15. Does not the mere statement "a scientific consumption era" imply a society organized differently than it now is in order to consume? Discuss.
16. How are we going to change to a consumption epoch? Discuss.

COLLATERAL READINGS

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CHAPTER II

THE ADVERTISER, HIS ARTICLE, AND PEOPLE

Desire.—If there be one word which accurately suggests the significance of human nature in its conquest of things, that word is desire. From the cradle to the grave, our lives are ever reaching out trying to absorb, to possess, to regulate, to suppress, to attain, to feel—all these, and more, based on the desires of life, born out of our manifold experiences. If we stop to analyze the function of selling, an economic factor in life's experiences, we find it to be motivated primarily by an urge to possess things. The majority of mankind finally comes to desire automobiles, vacations, stylish clothing, homes, travel, television, airplanes, and whatsoever else seems to be found harmlessly pleasurable by others. It is here that desires may become dangerous to society, for we often wish for those things or those conditions which put us into debt to others, and from whose burdensome responsibilities there is no means of escape. This, however, cannot be blamed on the advertiser. Advertising and salesmanship are economic functions intimately and directly related to our desire for things. And if the advertiser is persuaded that the world is to be made happier, or a more convenient place in which to live, or more beautiful, because of the possession of the services which his articles render, then, it follows that these goods should be distributed under such economic conditions as will permit all people to enjoy them. In so far as our selling system retards distribution to these people, just to that extent is it the seller's duty to take his part in a struggle for a new economic system.

Desire, then, is structural in its expression. As used in this text it implies deep urges within the individual. These urges manifest themselves in accordance with the law of individual growth and development. Their manifestation, simply because we are structural and human, finally results in the purchase of a great variety of goods. Moreover, desire to possess also

calls into play the inventive and creative genius of man. It results in the organization of one's life in terms of pictures or achievement in terms of epochs. For instance, the urge to marry finally results in the purchase of an engagement ring, a wedding trousseau, innumerable presents, a home, children, schools, etc. Desire as a deep urge is ever at work challenging us to higher achievement, greater possessions and greater power in relation to the economic structure of the generation of which we are a part. A healthy life is ever reaching out to encompass its surroundings in relation to pictures of attainment which evolutionary pressure and circumstances are forever impelling. Thus, heredity, with its driving health impulses from within, impelling ideas and their vivid associations arising from without, objective and environmental in nature—these unite to establish objectives unified as pictures in keeping with this deeper urge which we shall call our art impulse. Every article, product, proposition and service in our business structure comes to stand, then, in a clearly definable relation to some deep urge which when it becomes consciousness becomes desire.

Influence of Environment.—The environment into which we are born reacts upon us generally and individually in such a manner as to enable each to mould his life differently. For instance, the life of the boy reared in a time when horses were the vogue would have a love for horses not fully appreciated by the boy who has come to count the speed of an automobile with straight speed lines as of all importance. Today most of us are familiar with the speed of an airplane or the speed of motor boats as environmental influences. Thus the people of one generation differ somewhat from the succeeding one, simply because the desires created by different environments give to each a different theory and emphasis of values. The country boy differs from the city boy not because his inherent tendencies are different, but because desire has been modified by different environmental factors which give to him his individualized expression of desire.

Education as a Modifier of Environment.—Education is a factor of environment which also modifies our desires. For instance, many boys have a passion for "Wild West" stories during certain periods of their youth. But a vigilant school

system will readily transform this desire into a wholesome interpretation of adventure. Our moving picture shows are continually being checked up by the critics because of a pandering to adventure at low levels. The Boy Scout and the Girl Scout movements show the force of education at work in an attempt legitimately to satisfy our desires and, at the same time, to adapt our more primitive impulses to a twentieth-century environment. The boys and girls of the "Scout Movement" with respect to their desires will differ throughout their entire lives from those who have not had the advantage of these opportunities. From the advertiser's point of view there is need for constant analysis of the classes of people to whom to appeal with respect to the education necessary to give new forms to goods in relation to desire.

Regard Must Be Had for Individual Peculiarities.—Again, each of us has individual peculiarities which the advertiser must take into consideration. While I might be fascinated with the idea of a country home up in the mountains for the summer time, another might desire constant travel in foreign parts. To the advertiser this means that because a single individual has already a desire or natural inclination for a certain thing, there may be thousands of others who have the same desire. In an extended advertising campaign this particular inclination should find, at some time, definite response to appropriate advertisements.

Two Classes to Whom an Appeal Is Made.—As we have already noted, heredity, environment, education, and individual peculiarities enter into one's life experiences to create a composite picture of desire. The problem of the advertiser is the analysis of the relationship existing between the goods he has to offer in terms of the actual and the potential desires of the class or classes to which he wishes to sell. Where there is as yet no desire, advertising copy must necessarily differ from that where desire has already been created. Consequently, our appeal is to be made mainly to two classes; namely, to those who possess immediate desire for his product or article; and secondly, to those in whom this desire has not yet been stimulated.

Need in Relation to Desire.—Economic goods are related to purchasing as desire, need, and want. Desire has already

been defined in relation to the urge aspect of individual development which compels him to accept and use economic goods. Wish is the personalized time aspect or the initial mental state necessary to be formed by means of advertising before the goods in question can result in an act of purchase. On the other hand, need is a definite state of mind wherein an idea, compelling action, implies adjustment of life to circumstance and situation in terms of necessity. The result of the purchase of goods where desire has been stimulated calls into play the "need" for still other goods. For instance, the laundry industry and the washing machine industry are necessary if the desire picture of a home, once established, is to maintain itself against dirt, disintegration, and disease. The concept of need, then, oftener implies dependence upon the possession of goods previously bought or secured to function or to serve. Immediately upon purchase, the automobile needs gasoline and oil. The baby arriving in the home requires as need, a cradle, as well as other infant equipment. Thus the normal experiences of life are constantly forcing a feeling of need which compel purchases. In this manner many different kinds of economic goods become a necessity thru the changing circumstances of individual, family or group experience. It is the advertiser's task to define his goods or the services he is selling in terms of the need aspect. For instance the Packard Automobile Company starts with the premise that a high priced car is an ideal. Its copy is then written to show how the needs of a low priced car over a long period of time will be of such a sum as to be equivalent to the lower upkeep and less expense and longer wearing qualities of their higher priced car. This argument is an example of the "need conscious" psychology with which the advertiser may profitably utilize in various aspects. Each article has a "need" aspect which can be used to conform to the psychology of specific groups. To discover the specific group and the appeal is the task. The changing aspect of the consumer's psychology is also exemplified when we say that luxury goods often become necessities.

Want in Relation to Desire.—Want is essentially an intellectual attitude toward goods. At the same time it is compel-

ling in its appreciation of them. It implies that the individual would like to possess, but the reason and circumstance of his life is such at the moment as to postpone possession. It is the advertiser's task to convert want into a definite act of purchase. The installment plan of buying is one of the means employed by business to encourage people to purchase in relation to the wants which past advertising has established.

Business men can not afford to disregard the psychology of the public in its insistent demand for constantly increasing utilities, comforts, and pleasures. The following article printed in the Philadelphia *Public Ledger* by William E. Johnson suggests the implied want of the customer pressing in upon and determining the form which architects and contractors give to home construction:

LUXURIES OF 20 YEARS AGO ARE NOW NECESSITIES

"The number of features embodied in the average operation dwelling today are so many and so varied as compared to the house built twenty years ago that one wonders at the tremendous strides made in the home building industry in that time. Labor-saving devices of a hundred different types, sanitary features that have become absolute necessities in the home and conveniences so helpful that the average home-owner will not do without them are now common.

In considering the cost of a house the home-buyer very often does not take into consideration the fact that the house of today is more expensively built and, although some will argue the point, they are in many ways more substantially constructed.

There have been concerted efforts on the part of some builders to lower the price of houses by eliminating some of the features that have virtually become necessities and every time such a move was made it was found that the prospective home-buyer demands features that were virtually unknown twenty years ago, particularly in the operation house.

There are few persons in the market for a substantially constructed house who would not demand that it have an exterior of materials that are known

quantities. No more would they be satisfied to take a house that did not have a bathroom containing the most modern equipment, such as built-in tub with possibly a pedestal lavatory, and in many instances tile walls and floors.

Hardwood floors throughout the house comprise another feature that was not so much in vogue years ago. Today, the prospective purchaser demands hardwood floors and in many instances parquetry flooring or some of the other types that have become popular within the last few years. Finer kitchen equipment also is another asset of the new-type homes that have been and are being constructed in Philadelphia, and it would be well for the prospective home-buyer when considering the price of a new house to realize that under no circumstances would he go back to the house that was built some years ago.

Of course, this does not mean to say that the house built twenty or thirty years ago has outlived its usefulness. This couldn't possibly be except in some instance where materials have deteriorated greatly—and the writer knows of no such cases. It is true, however, that the new house contains many features that cost the builder good, cold cash to include in the construction, and which he must necessarily add to the selling price so that he may secure an adequate profit for his enterprise."

The wants or the luxuries of today become the necessities of tomorrow. As the poet has put it:

"Our reach should be beyond our grasp
Or what's a heaven for."

Wish in Relation to Desire, Need, and Want.—Desire, need, and want each imply that an idea has resulted in the preparation of the mind of the advertising reader so that he is susceptible to purchase. There is an experience, however, previous to these different states of consciousness known as the wish. A wish becomes a personal reaction to the implied emotional content of an advertisement wherein the reader would

like to possess as experience the goods being advertised. Thus, in the terminology of Dr. Simon N. Patten, our mental life is to be likened to a circuit. Ideas from without are forever pressing upon and into the circuit. From an advertising standpoint, a wish implies the anticipated possibility of the goods involved becoming a definite part of the user's world of experience. But to get a new idea into the circuit of a prospect's mental life implies force in the form of a shock. Illumination as to the meaning of the shock follows to the extent that awareness of existence of the goods calls into play conscious processes of its interpretation and meaning as a definite experience. In Dr. Patten's terms, "Wish is the antecedent of structure—will its consequent. We get the power to do what we wish and then strive to do what we wish and then strive to do something else. Hence the circuit—wish striving for reality while will turns back into manifestation. Every man has both these urges in him."

With this understanding the advertiser has the task to study the past experiences of his future prospects as to habits, customs, and traditions. The new idea to be gotten into the circuit must be so presented as to make the reader first aware of the thing being advertised. Thus, as Dr. Patten has outlined, certain sequences follow to which the advertiser conforms in getting final use and acceptance of his message as a definite experience, first, as wish; and, second, wish in relation to desire, need or want. The sequence is as follows:

Shock (awareness of)	becomes	strain (consciousness of force establishing a feeling of unity or individuality)
Strain	becomes	visual form
Form	becomes	association
Association	becomes	wish
Wish	becomes	structure (in terms of desire, need, and want)
Structure	becomes	will
Will	becomes	experience
Experience	becomes	memory and judgment.

The above sequence culminating in wish as experience as already stated is individual urge to accept the new which as a process involves change. Wish, however, brings into play mental capacities and soul attributes. Reason, imagination, the senses, instincts, and memory finally relate the wish to the economic implications of all advertising appeal as desire, need, and want. Thus wish finally becomes a part of the picture of desire, as, for example, the giving of an engagement ring is wish beginning to act in relation to the final picture of a home. The more intellectual and often inhibiting aspects of wish relate to need and want. Thus the wish circuit with which the advertiser works is that wherein the following aspects blend:

1. Appeal in relation to
   (a) Stimulation
   (b) Form.
2. Wish in relation to
   (a) Desire
   (b) Need
   (c) Want.
3. Inhibitions
   (a) Traditions, customs, and habits
   (b) Financial limitations.

Wish in Relation to Competition and Obsolescence.—The significance of wish as pressure is significant with respect to changes in our use of goods, as it often brings about disuse of the old, or, obsolescence. For instance, natural ice corporations are struggling to adjust themselves to electric refrigeration. Luxuriant cooperative apartment house living is competing with the old type of suburban home. The airplane and passenger motor bus are challenging the railroad to better rail service. As to obsolescence, the automobile, the new model ice refrigeration and style radio sets are in competition with old vs. new models. These examples show the pressure of wish upon the consciousness of groups and crowds. Wish finally incites new kinds of living in relation to desire. Need and want are more immediate, specific and opportunistic in appeal. Each implies a relation to desire which has already been established.

Steps Leading from Non-desire to Purchase.—The dif-

ferent psychological states, then, which must be considered by the copy writer to get people to purchase as well as to sustain consumer's good will are as follows:

1. Non-desire.
2. Attention.
3. Interest.
4. Self-interest (wish in relation to desire, need or want).
5. Action (asking for information or purchasing).
6. Possession.
7. Sentiment after possession and use.

Each aspect has its information, and demands clearness, force, and precision in getting the idea to the mind of the consumer. Conviction must be secured. The English of each advertisement needs analysis so that it is suited to the purpose in the above relations to consumer appeal.

Definition of the Term Vogue.—While the immediate function of advertising is essentially educational in nature in relation to desire, need, and want, the culmination of its collective processes is to create what we shall term *a vogue* for a particular article or proposition. By "vogue" we mean a favorable attitude of mind on the part of a desirable group or groups toward a particular article or proposition. To put the processes of the creation of a vogue in another way, advertising, first thrust out into the realm of human perceptions, attempts: first, to attract attention; and second, thru its message to establish a feeling on the part of individuals that this particular article has a place in their lives. When a sufficiently large group of individuals has acquiesced to the appeal of the advertiser in a feeling that the article's or proposition's *raison d'être* is acceptable, and the seller statistically knows that enough of the salable has a recognized value in relation to repeat orders, turnover, and satisfactory profits, then a vogue is said to have been established.

Selvertising and Advertising.—It should be noted, however, that to educate people regarding the merits of any article is not the same as trying to sell the specific article immediately. There is a difference between educational copy and sales copy.

It is true, however, that all copy is written in order finally to sell the article in question. When copy is more educational in nature, as the first advertisements of Frigidaire or of the Kelvinator, they were more instructive as to the advent of electric refrigeration than immediately persuasive to the point of purchase. When, however, a sufficiently large number of people began to purchase so as to bring about competition of one electric refrigeration versus another, then the educational aspect became secondary and the sales aspect primary. It is also true that an innovation in structure as 16-cylinder vs. 8-cylinder cars, or the front drive vs. the rear drive, when first introduced, are received by the public more in the nature of instruction rather than being immediately persuasive in relation to sales. This kind of appeal, then, which holds a relationship instructional in nature we shall call advertising. (See Illustrations A and A′.)

Illustration A. The following advertisement is building good will for the "Bell System." It is not so much selling a specific telephone *now* as to create a feeling of appreciation of the tremendously civilizing force of the telephone in general. It will be observed that while the name "Bell" is a selvertising factor, nevertheless the general emphasis of the entire appeal is educational regarding the service which the telephone renders.

THIS IS THE
TELEPHONE'S MISSION

In this country, a new type of civilization is being reared—a civilization of better opportunity for the average man, comfort and convenience, business enterprise and higher standards that enrich the daily life of all the people.

To build for this new age, the Bell System in 1929 expended more than 550 million dollars. These millions were used to add new plant and further improve service. Hundreds of new buildings, millions of miles of wire, chiefly in cable, eight hundred thousand new telephones—these were some of the items in the year's program of construction. At the same

time, better records were made for speed and accuracy in service. This American development of instantaneous communication, of fast, far-reaching speech, belongs not to the few, but to the many. It is the aim of the Bell System to permit each personality to express itself without regard to distance.

This is part of the telephone ideal that anyone, anywhere, shall be able to talk quickly and at reasonable cost with anyone, anywhere else. There is no standing still in the Bell System.

(Bell Telephone Advertisement)

Illustration A′. The following advertisement is so educational in its appeal that it challenges my intelligence to get chains. I might even buy a competitor's chains. The opening sentence is timely. The selvertising aspect is equally as strong. This advertisement is a perfect combination of advertising and selvertising.

STOP AND FIGURE . . .
WHAT MIGHT HAPPEN!

You have seen roadside wrecks, evidences of tragedy—some of them serious perhaps.

Stop and think. Many were good cars; many were good drivers. Figure it out—how did it happen? Look at the skid marks on the slippery road.

"Skidded"—is the alibi. All the skill in the world won't prevent that. But foresight will. Buy WEED Chains in time. Put WEED Chains on your tires when ice, snow or rain make the going treacherous. That's what keeps cars out of the ditch.

Be sure they are WEED Tire Chains you get from any garage, filling station or accessory store. You want the benefit of WEED'S 26 years' research in chain designs and metals. You can tell WEEDS instantly because cross chains of hardened steel are *brass plated;* connecting hooks are *red;* side chains heavily galvanized, *gray* in color. "WEED" is stamped into the metal of the cross chain hooks and side chain connecting hooks.

(Weed Chain Advertisement)

When the copy appeal is insistent in relation to immediate purchase, we shall call selvertising, and its completed form, a selvertisement. (See Illustration B.)

Illustration B. This selvertisement is an attempt to get the reader to buy "Bond Bread" *now* of the dealers named. The copy, however, could be more direct, immediate and personal.

BOND BAKERS
MET THE HOUSEWIFE'S
DESIRE FOR
FRESHER BREAD

Having proved to the housewife that she no longer needed to bake at home in order to be sure of homelike texture and flavor in bread, Bond Bakers made it possible for her to have her bread always fresh. They instituted twice-a-day deliveries to the grocer. Each morning and afternoon, alert Bond Salesmen bring their fresh-from-the-oven loaves to most stores within 50 miles of the bakery. Because of the promptness and regularity of this service, Bond Bread comes to your table fresh with all the fullness of its rich, appetizing flavor.

After all—there is no bread like BOND.

(Bond Bread Advertisement)

Newsvertisement, a Specialized Advertising Appeal.—This word is now being used to describe that kind of selling copy which uses a current event or a timely topic to emphasize the merits of the goods being sold. For instance, an unusual airplane contest brings to light the use of a specific kind of oil. The company whose product has been used is quick to tell the public of this fact by setting the idea forth in illustration and copy. When association with an event is immediately related to the product, accentuating its merits, the newsvertisement also becomes testimonial in its influence. A specific trade-marked safe which has come through a terrific fire deserves praise for its endurance. To prospective safe buyers, the information

becomes a convincing argument as to its merits. The following copy of the Allegheny Metal Company, while educational and advertising in purpose, uses newsvertising aspects to emphasize the timeliness of the metal. In other words, both new and old products can be so presented as to emphasize timeliness and the unusual which, to the reader, become more news in nature than immediate sales appeal. But in addition to news, the appeal may be immediately effective for a sale because of the dramatic element which "news" as such inspires.

The following Allegheny copy is both timely and convincing; it is a newsvertisement in content:

Illustration C.

THIS NEW UNPLATED METAL HAS A THOUSAND USES

5 QUICK FACTS ABOUT ALLEGHENY METAL

1. Unrusting . . . unstaining.
2. Unplated . . . solid throughout.
3. Stronger than steel.
4. Requires no polishing.
5. Stays bright forever.

A new metal is about to enter your life! It is Allegheny Metal.

An unrusting, lustrous, lasting, unplated metal twice as strong as steel—that replaced old-fashioned plated materials—that stays forever bright.

It has been used for several years on bridges, buildings . . . in cafeterias, hotels, and cooking utensils . . . wherever a lustrous, bright, extra strong, uncorroding metal is needed.

THE NEWEST USE IS ON THE BRIGHT PARTS OF THE NEW FORD

Examine it yourself. See its lasting lustre—that cannot rub away or rust away, since it is part of the very metal itself! It is, remember, not a plate laid on a course base, but a solid, beautiful, high-lustered, rustless alloy . . . as pure throughout as sterling silver.

Any article made of Allegheny Metal has enhanced beauty and utility. It requires no polishing . . . you merely clean it as you would clean your windshield.

Thus all through industry . . . in the home . . . in business, Allegheny Metal has a thousand uses.

Now the Ford Motor Company has adopted this metal for the bright parts on its new model. That means on the roads of this nation in 1930 you will see . . . in actual test under all conditions . . . this amazing new metal.

Ask for it by name next time you buy pans, pots, or other kitchen utensils. Full information about Allegheny Metal is constantly available from its makers.

ALLEGHENY
* METAL *

Thus, with respect to the history of any proposition, there seem to be three distinctly developing movements; one, which involves the creation of a vogue; the second, the maintenance of a vogue; and third, constant pressure to obtain increasing potential sales. A vogue is brought into existence and sustained primarily thru the advertiser's appreciation of the psychology involved in advertising and selvertising copy.

Steps Necessary to the Creation and Maintenance of a Vogue.—The creation of a vogue for a new article or a proposition involves two steps: first, to gain the attention of the public and simultaneously to arouse the feeling that a worthy new thing has appeared; second, to make a sufficiently large and increasing number of people feel that this new thing is worth possessing. When purchases begin to be made in constantly increasing numbers, a vogue is beginning to be established.

In giving a definition of pure advertising, the idea of competition is apparently excluded. But progress oftentimes involves the breaking up of old ways of doing things. For instance, witness the present competition between ice refrigeration and the ordinary ice box. However, we are compelled to say that it is the advertising of the new which involves the

creation of a vogue. In an economic sense a vogue usually implies that which is coming to be recognized as serviceable or pleasurable to a given group, and, as such, is the result of pure advertising; but, in so far as this advertising involves the displacement of another article or proposition, competition has entered and is selvertising.

In passing, it should be noted that no matter how nearly pure an advertisement is, it always contains an inherent competitive factor in the name of the concern advertising. Although this is rightly classified as a competitive factor, nevertheless, the main emphasis of the copy is intended to educate the public regarding that which they are assumed to know comparatively little.

Cooperative Advertising.—"Save the surface and you save all" is the slogan of a group of manufacturers who have united to sentimentalize the public regarding the advisability of paint. In their campaign no concern is mentioned. "Patronize Your Naborhood Store" is the slogan of another movement. The copy of these organizations is educational in nature but its ultimate effectiveness is in the stimulation of the sale of more paint or in persuading the reader to shop in his neighborhood. Their copy sentimentalizes the public regarding the merits of a specific trade group generally. This kind of educational trade effort is known as cooperative advertising. (See Illustrations D and D′.)

Illustration D. (a) Cooperative advertising thru the Western Growers' Protective Association. (b) It challenges our appreciation of science in relation to the truth of sunshine as a part of our daily diet.

TAKE INTERNAL SUN-BATHS DAILY FOR RADIANT HEALTH

The Sun is the mother of us all. It ministers to us daily. Even when you sprawl on the beach, taking a sun-bath, you are being fed with "sun food"—your body is being renewed.

And when you eat a portion of lettuce—say, half a head—you are also taking a sun-bath—an internal sun-bath. For this lettuce is grown under the smiling, sunny skies of the great Far West. Day after day the ardent sun irradiates it—shoots myriads of rays into it—fills it with the actinic elements necessary to brimming health—in short, puts up a package of sunshine for you.

This is Nature's way. And when your home skies are dull, and the sun never peeps out all day, or shows only a pale, wan face, you can still take your internal sun-bath. For Iceberg head lettuce is at your grocer's in winter as well as in summer. Every day in the year you can serve Nature's concentrated sunshine on your table.

What You Eat, You Are

Remember this! What you eat, you *are*. The radiant energy of the child, the vitality of a vigorous man, the lithe grace and lustrous beauty of a woman are but transmutations of the food they have eaten. They are the reactions of body tissues—glandular, nervous, muscular—tuned to the concert pitch of health by the right foods.

In your body millions of little workmen—known to Science as cells—transform the food you eat into teeth, hair, bones, organs, glands. Yes, and into beauty, vitality and character. If you are forcing these cells, through an unbalanced diet, to make "bricks without straw," you are growing old before your time. You are tossing into the discard years of that virility which enables men and women to attract, achieve, win in love and business as well as in war.

The "straws" with which these little workmen bind together proteins, fats and carbohydrates into the "bricks" of which your body is built, are the Vitamins and Mineral Salts. Iceberg head lettuce, grown in living sunlight, abounds in these. And as you eat lettuce raw, they are not impaired by heat or dissolved away by cooking.

The House Called Your Body

Many foods which we like and which are necessary to nutrition, produce an acid condition. This is

neutralized by the alkaline ash of lettuce. Highly concentrated or refined foods are almost entirely absorbed. They leave no residue for the intestines to work upon. Lettuce supplies the necessary ballast, and helps to ward off that common but dangerous enemy—constipation, with its train of evils.

Lettuce is a delicious and wholesome food—one which has helped thousands of women to preserve or restore their youthful figure and youthful vigor. You should eat it every day. Better still, twice a day. And see that your family does the same!

Booklet Free!

Write for the booklet *Charging the Human Battery*—a finger-post on the road to a better and a longer life, with many new recipes for lettuce salad. It is FREE if you use the coupon.

(Iceberg Head Lettuce Advertisement)

Illustration D′. Cooperative Advertising.—The Laundryowners' National Association is here educating the women of the country to the use of the laundry. It is cooperative advertising, but in relation to the "individual wash machine" it is selvertising.

I TOOK THE RED FROM MY HANDS
AND PUT IT IN MY CHEEKS

White face and red hands, it used to be; but now it's just the other way 'round. My soft white hands are the envy of the card club; and my rose-petal complexion doesn't come from the store.

"Really, there's no secret about it. *I send our family washing to the laundry!*

"I used to think I was *saving money* when I dutifully drudged through a weekly wash day. But I didn't count the cost of a severe cold, an aching back, jangled nerves.

"Then finally one week I simply *had* to send our things to the laundry. I was pleased to find there was a service that just met our needs. But the real surprise came when the work was *beautifully* done. I, who had prided myself on my washing, had to admit that laundry-washed clothes really were *cleaner* than I could hope to get them.

"Now the laundry routeman stops regularly at our home. I'd never dream of *going* back to old-fashioned wash day. Not while the laundry sells Youth and Freedom at trifling cost!"

Wouldn't this be a good time for *you to get the facts* about modern laundry service?

The present-day power laundry has solved the biggest household problem for millions of women as exacting—as modern-minded—as yourself. These women found, in the variety of laundry services, one that exactly met their needs, at a price they could well afford to pay.

A telephone call will bring a laundry routeman. Begin at once—this very week, to enjoy the leisure—the freedom—that the laundry offers on such tempting terms.

(Laundryowners' National Association Advertisement)

Publicity vs. Advertising.—Publicity differs from advertising in that it is an educational message, the appeal of which pertains to that which is presumably for the common good. It is not essentially commercial but rather social in its point of view. However, its influence may or may not result in the sale of goods. The sale of Liberty Bonds in the late war appealed for money for patriotic purposes. The inference was that the country would benefit. Warnings regarding care of oneself when epidemics are raging are to be classified as publicity. Publicity employs the same form and technique as advertising in attempting to get the will of the reader. In both advertising and publicity efforts are made to overcome the inertia or the resistance of the public, yet each is motivated by a different purpose.

Publicity is often used by advertisers, corporations, and newspapers to create sentiment for a cause or an individual. This form of activity, however, is true publicity only as it gives to the public such information the knowledge of which is for the public good or interest. Publicity in its purity implies information and knowledge which satisfies our demand for knowledge or information and pertaining to our good. Ideas not

generally accepted as knowledge, yet often consequential in business competition, are frequently presented to the public as news, as for instance, so-called news stories regarding radio, aviation, or television. Such information is often classified as publicity when in reality it is advertising. Publicity, then, is an appeal to our intelligence, challenging decision in relation to such ideas as are for individual or group welfare. As a by-product, however, it is often consequential in its effects upon business policy indirectly affecting sales. (See Illustration E.)

Illustration E. Publicity.—The following is a remarkable piece of copy, the content of its message appealing to that which is for our common good. In this sense it is publicity. The nature of life insurance as a business is universal in its implication. To the public this is more in the nature of publicity while to specific insurance companies it contains a competitive factor in the sale of insurance. This copy creates sentiment for "safety" whether one ever thinks of buying insurance or not.

RAILROAD CROSSING
STOP LOOK AND LISTEN

The warning signs, "Stop, Look and Listen," have become merely a part of the roadside landscape to many an automobile driver. Heedlessly he passes ten, twenty—perhaps fifty of them—safely. At the fifty-first comes the crash.

Last year 8,383 persons were killed outright or injured in automobile accidents at grade crossings in the United States. There are about 235,000 grade crossings in the country; more than 93% of them are unprotected.

With millions of new automobiles on the roads each year, accidents at grade crossings are increasing at an alarming rate, for the reason that most of the States have no organized program for protecting motor traffic which must cross railroad tracks.

New York, under wise leadership, has shown how to solve the problem. Before the Empire State adopted her present plan, but 10 crossings a year, on an average, were done away with. This year, the first in which the railroads, the State and communities have co-operated—the railroads paying 50% of the cost, the State 49% and communities 1%—85 death-traps are marked for immediate removal. Next year New York hopes to eliminate 150 more of its worst danger spots.

Other States are becoming aroused to this terrible and needless destruction of life and property and are taking steps to prevent it. Canada, too, is taking action.

It will require many years to complete the work. It is estimated that it will ultimately cost twelve billions of dollars. But what railroads and States and communities ought to do is to begin at once with those grade crossings which should be abolished first.

Grade crossings are dangerous not only to automobilists and pedestrians, but to people who are traveling on trains. The first section of a limited train struck an automobile and killed two persons. The train stopped and the second section plunged into it, killing thirty-two passengers in the first section.

Wherever the law provides facilities for eliminating grade crossings, citizens should see that public officials perform their duty and abolish these death-traps. Wherever the laws must be amended, people should meet the issue squarely and urge prompt action by legislative bodies.

There is danger at every grade crossing. Get rid of them. Copy of New York's progressive program will be mailed free on request. Address Department 109-J.

(Metropolitan Life Insurance Company Advertisement)

Illustration F. Publicity and Selvertising.—The following is a combination of publicity and selvertising. The General Motors acknowledges the influence of publicity in getting the American people "bond conscious" as a result of the sale of Liberty Bonds sold during the war. General Motors admits its debt to these war influences in pointing the way to obtain the public's interests in the stocks of large corporations. The copy then becomes convincing regard-

ing the merits of an investment in this company. The copy follows:

240 THOUSAND
STOCKHOLDERS
OWN GENERAL MOTORS

The intensive sale of Liberty Bonds a decade ago created hundreds of thousands of new security owners. These people became more interested in the financial sections of newspapers. They became familiar with financial terminology and, once accustomed to the receipt of income from investments, developed a normal and wholesome appetite for more.

At the same time a number of major corporations, recognizing the public's increased interest, instituted a policy of greater frankness. Among these corporations General Motors was a leader.

For ten years General Motors has published not only its annual and quarterly earnings but also each month exactly how many cars have been sold to the dealers and delivered by them to the public; as well as current news regarding its overseas operations, its investments in allied industries, and all other developments of importance. No direct effort has been made to secure a wider distribution of securities among investors, yet the number of stockholders rose steadily from less than 2,000 in 1917 to more than 71,000 in 1928.

. . . Today their number has reached a total of more than 240 thousand—a gain of 115 thousand in the past twelve months.

General Motors believes that the soundness of American prosperity is aided by widespread public ownership of the larger industries, and is gratified to be one of the very few corporations in which nearly a quarter of a million Americans have indicated their faith by the investment of their savings.

GENERAL MOTORS

Pure Publicity.—The two following publicity advertisements were selected as showing the spirit of magnanimity and zeal which all public causes sponsored by real community builders engender in their efforts to serve the community. Such campaigns become epoch-making in a community which afterward rises to call them blessed. Publicity advertising (Fig. 2) has been taken from the Philadelphia *Bulletin* and Fig. 3 from the *Public Ledger*. The English of these two examples of pure publicity is as follows:

NOW LET US ALL HELP BUILD
A TEMPLE TO BENJAMIN FRANKLIN!

His Spirit Walks Abroad in Philadelphia Today!

We must still raise $5,000,000 to erect an adequate memorial to the memory of this greatest American.

Franklin came to Philadelphia from Boston approximately two centuries ago and here lived a life useful to all humanity.

His many contributions to science, his service to Philadelphia will now be remembered by us all.

Some one of 2,600 workers will call on you soon. Be ready with an open purse. Contribute to this greatest museum in America; a living memorial to our friend, the printer, Benjamin Franklin. "You will get more out of it if you put something into it."

ENOUGH EVIDENCE OF FRANKLIN'S GREATNESS TO CONVINCE ANY SKEPTIC ABOUT THE WISDOM OF GIVING TO THIS $5,000,000 MEMORIAL

He proved with his kite, that lightning and electricity are identical.
He invented the lightning rod.
He gave the world the best theory of electricity.
Precisely the view held today by men of science.
He invented the Franklin wood-burning stove.

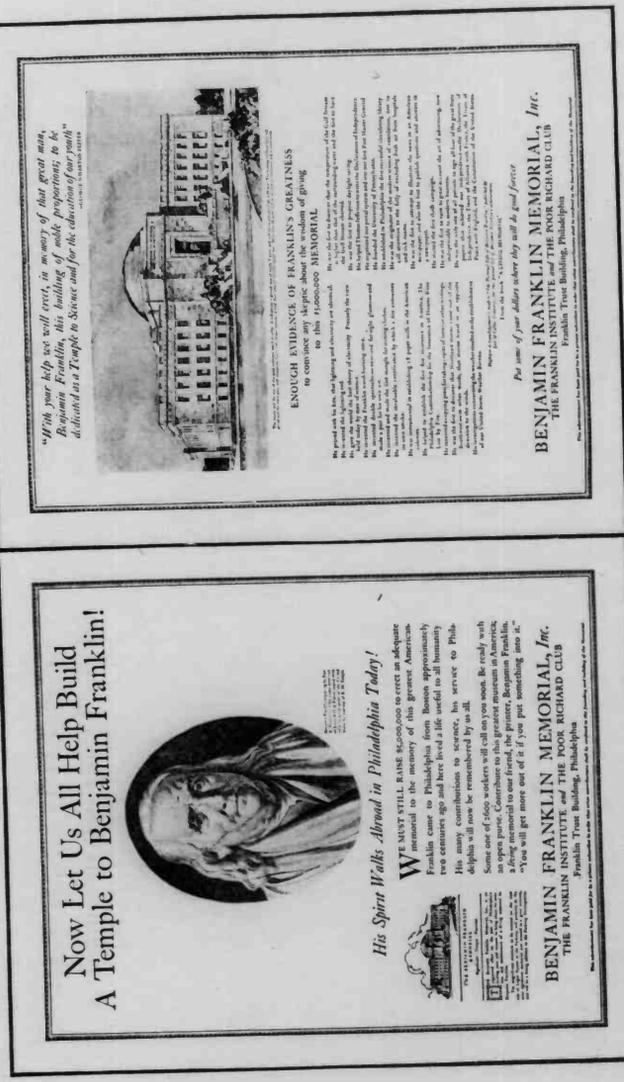

FIG. 2
Examples of pure publicity taken from the Benjamin Franklin Memorial Campaign in Philadelphia

He invented double spectacles—near and far-sight glasses—and made a pair for his own use.

He invented and made the first mangle for ironing clothes.

He invented the invaluable contrivance by which a fire consumes its own smoke.

He was instrumental in establishing 18 paper mills in the American colonies.

He helped to establish the first fire insurance in America, The Philadelphia Contributionship for the Insurance of Houses from Loss by Fire.

He invented a copying press for taking copies of letter or other writings.

He was the first to discover that Northeast storms came out of the Southwest—in other words, that storms travel in an opposite direction to the winds.

His investigations concerning the weather resulted in the establishment of our United States Weather Bureau.

He was the first to discover that the temperature of the Gulf Stream is higher than that of the surrounding water and the first to have the Gulf Stream charted.

He was the first to propose daylight saving.

He helped Thomas Jefferson to write the Declaration of Independence.

He organized our postal system and was our first Postmaster-General.

He founded the University of Pennsylvania.

He established in Philadelphia the first successful circulating library.

He was the originator of the modern science of ventilation; first to call attention to the folly of excluding fresh air from hospitals and sick rooms.

He was the first to attempt to illustrate the news in an American newspaper, and also the first to publish questions and answers in a newspaper.

He started the first thrift campaign.

He was the first to turn to great account the art of advertising, now indispensable to modern business.

He was the only one of all patriots to sign all four of the great State papers that achieved our inde-

pendence—the Declaration of Independence, the Treaty of Alliance with France, the Treaty of Peace with England, and the Constitution of the United States.

Note: Acknowledgment is made to "The Pictorial Life of Benjamin Franklin," published by Dill & Collins Company, for this partial list of Benjamin Franklin's achievements.

From the book "A Living Memorial."

Put some of your dollars where they will do good forever.

The advertiser's real work, then, is to create a vogue for a particular article or proposition as well as to selvertise; the salesman's work is to sell his goods personally, usually in competition with others.

Modern salesmanship is beginning to insist that the salesman show the dealer what advertising is being done to instruct the public regarding the product in question. Thus the educational aspects of advertising copy are being presented so as to obtain dealer acceptance. When advertising is used as a definite part of the sale we have a coordination of advertising and salesmanship principles operating to bring about a more sympathetic understanding between the manufacturer or wholesaler, retailer and the consumer.

FACTORS INVOLVED IN THE CREATION OF A VOGUE

A Vogue and Human Behavior.—Creating a vogue implies an intensive study of human nature. While there are certain characteristics common to all of us as human beings, nevertheless there are attitudes of mind peculiar to the class of society which we represent. Not all people are buying each make of automobile. Different motor cars are being sold to different classes; the Ford car will usually reach a different class than the Dodge or the Buick. Yet, even here Ford has established a new use for his car as to class by insisting that the owner of a high-priced car needs a smaller car for utility purposes.

In establishing a vogue as a preliminary step in the sale of his article, the advertiser must consider the following among the immediate questions: In what class or classes of people am I to arouse desire, need or want for my article? What percentage of the different classes are likely to be susceptible to my appeal? What class or classes can I entirely eliminate? What new uses can I discover for my product?

The Advertiser's Qualities.—The most successful advertiser must of necessity be somewhat of a forecaster. He must be able to sense, in part, what the effects of new laws, changes of business policy, taxes, tariffs, deaths, public calamities, new discoveries or inventions are likely to be in the distribution of his own goods. It is the ability to think in terms of these ever-changing events which will assist him in formulating such policies as are consistent with change, progress, the creation of a vogue and competition.

Many advertisers are prone to copy or to imitate. While it is true that it is difficult to find anything new under the sun, nevertheless, that man is likely to prove most successful in advertising whose work and efforts bear the stamp of his personality. Individuality in one's work if well done may soon stamp the doer as a leader in his particular field. The advertiser who correctly interprets his goods in relation to the ideas, ideals, and incentives of his day or who helps to establish these, is keeping up with the evolutionary accomplishment of his time.

When John Wanamaker began his present unique form of newspaper copy, it is said that many doubted its effectiveness, yet all other kind of newspaper department store copy became ordinary in comparison. John Wanamaker established a vogue which many others somewhat hesitatingly accepted, not because they any longer doubted its wisdom, but because it would seem to be stealing another's form. Up until Mr. Wanamaker's time, department store copy had been most ordinary and rigid in form. It was his idea to change, and he did. It is this spirit which characterizes successful men in our own age—men who think in terms of changing events; not those who think of the universe and people as fixed in form. When the newspapers began their discussion of the Post Impressionist and the

Futurist schools of art, Wanamaker's newspaper advertising was quick to commercialize the idea in advertising copy.

To be alert, to analyse quickly, to see methods of relating the public mind with your article—these are qualities necessary for the success of the advertiser. Optimism, which believes in the good that is to come; ideas, the result of careful thinking or experience; energy, to carry one's ideas into effect, which often necessitates struggles against the disbelief of others or a battle against tradition and precedent—these are the trio of forces ever striving for adequate expression in the advertiser's personality.

The Value of a Good Article or Proposition.—But the modern advertiser is hopeless in his struggle for maximum consumption unless he has those goods which will eventually satisfy or meet public demand. Effort, resulting in the sale of goods which afterward prove disappointing to the consumer, is wasted, for while bringing in money at the present time, it will ultimately meet with failure. Skilful advertising and salesmanship may succeed in a given community for a while with a bad article, but their influence will be of short duration. People will soon suspect dishonesty. The death knell of false advertising in connection with an unsatisfactory article has been rung. Severe competition has resulted in a demand for uprightness on the part of advertisers; the consumer has felt the need of honesty in buying, and so the advertiser approves the passage of such laws as will compel truth concerning his purchases. Thus each article demands such construction as, in the service it performs, will satisfy wholesome desire; each consumer has a right to insist that he be not deceived as to the merits of the goods; each advertiser is under social compulsion to see to it that his competitor as well as himself,—"tell the whole truth and nothing but the truth."

Our General Attitude Toward Goods.—Everything in the universe seems to have its place. A thing in its place is looked upon favorably and recognized as a necessity. A thing out of place soon comes to be looked upon as valueless and perhaps even a nuisance. There are those individuals, however, whose historical sense is strong and who likewise consider the education of coming generations. In their desire to save they establish museums and there preserve those things which have ever been, during the world's history, of service to mankind. Thus the history of the steam engine in its evolution is to be seen in the museum where each timely cast-away invention has been reclaimed to tell to posterity its various stages of progress. Or, again, certain articles pass thru a useful stage later to become ornamental in service. The candle-stick which adorns our banquet table or the mantel-piece was once merely useful in its function; but the artist has given it a new touch, and it has now become decorative in nature. The Benjamin Franklin Memorial now in process of construction is an effort to preserve the evolutionary aspect of goods and inventions for the instruction of the rising generations. The past is thus consequential in understanding the present and in measure permitting us to appreciate the future.

Factors Involved in the Birth of "Things."—There are certain factors which culminate in the birth of a thing or object. One might be termed its utilitarian value. An article should have relation to mankind in the service which it performs. If an object functions in the service of man, a second factor, environment, has entered into a discussion of its birth.

A given environment contains a certain relationship of factors which create, in the mind of someone, the possibility of satisfying a new need. This need first expressed in the form of an idea, which, made practical, results in a concrete thing. Thus environment has aroused a feeling of need on the part of someone who satisfies this need by creating what he calls a useful thing. As a consequence every article holds a definite relationship to a specific environment which it serves.

But still another factor seems to control our appreciation of a "thing" world. This is emotion. Not only do we like an adjustment to our need, but we wish a nicety of adjustment. We wish to be pleased. We have come to regard mere creation as the first step; we speak of it as necessity. We now regard the added emotional pleasure, which pleasing form, color, weight and right placement give, as the final test of its *raison d'être*.

The three factors—environment, utility, and emotion—are to be found vying with each other for equilibrium in the birth

of an object or article. When their relationship is properly adjusted, the particular class for whom the article serves is satisfied, and those thus served come to look upon it not only as a part of the environment, but as needful and emotionally pleasing.

This law of adjustment pertaining to the birth of a thing is ever working. The Stetson Hat Company sells different hats in the West than in the East. The cow-boy hat of the Western plains is not that worn by a New Yorker. The clothes worn at a picnic are likely to differ from those worn at a White House reception. Lawn tennis, aeronautics, and golf have each developed a suit popular unto itself as has the game of baseball or football. In all the instances cited and in any article named, need, environment, and emotion are found harmonizing themselves into the creation of a thing.

The economic appeal aspect which is a modifier of sales concerns price in relation to quantity, quality, and competition. While price is a constant factor, nevertheless, the article, as such, individualized and purposeful, is continually taking new form in relation to this price factor. Ford's original utility automobile was finally replaced with one when beauty as to form and outline had become the determinant factor on the part of the purchasing public as to what it wanted. In still other words, the cumulative effect of past advertising in bringing about success in the sale of an article or product also brings about, as a result of the cumulative use of the same article, a changed consciousness on the part of the users. This changing consciousness demands constant analysis by the advertiser to know, at any given moment, whether the public is satisfied or is so modifying its sentiment as to be susceptible to competitive appeals where the new styles or new ideas are more pleasing or convincing. The style and scientific aspects involved in human behavior necessitate constantly new interpretations of form in relation to utility, environment and emotion. Price is in turn a constantly modifying factor. For instance, in the sales evolution of the automobile, the first cars were featured as possessing mere utility in that they would carry passengers from one place to another more rapidly than the horse and buggy. With the passing of time the environmental aspect was featured and automobile owners were pictured as climbing steep hills or lunching on the top of a mountain overlooking miles of country stretched before them. With the passing of time and with it greater competition, utility became again significant in appeals featuring different types of motors. Finally, beauty in terms of artistic lines and color effects or the emotional appeal came into the ascendency. The ever-recurrent appeal involving a drop in prices or a new engineering principle necessitating higher prices are competitive price factors which today often determine the purchasing psychology of many automobile owners. These same inherent factors in relation to appeal are also found operating in the rise and present evolution of the airplane industry.

Competition between things serving a similar purpose is often based on the emotional factor or, again, on the superiority of utilitarian adjustment to the felt need. The interpretation of the environment out of which an article has come might have resulted in a better emotional appeal by one concern in competition with another. For an article born into the thing realm cannot be separated from the classes of people which it is to serve. The constant increase of intellectual development on the part of people thru color appeals, the radio, and greater scientific knowledge has come to mean an urge to use more goods. When a thing first comes into use, however, it often appears as a luxury but with the passing of time these luxuries become necessities. Thus the psychology of the consuming world is constantly changing and readjusting itself toward the things of its environment. It is the work of the advertiser to study these changes of opinion and sentiment as well as to create them, always bearing in mind that he is to adjust, regulate and so to change his particular article, or the public mind, or the conditions of environment, or all three, that in an exchange of human values money is turned into the cash register at a profit. What constitutes a fair profit or why the profits on different articles should vary from time to time, or the extent to which competition has a right to begin to cooperate in selling in order that all might be benefited—for instance, consumer, seller, and community—all these are questions vital in the life of successful advertisers. To preserve

one's equilibrium and yet to change in order to meet new conditions, is the law to be observed by those who recognize the necessity of self-preservation in a progressive or even a declining economic society.

That advertiser who is quick to sense the tendencies of his times and to adjust himself accordingly is the one who is sought after by successful interests.

Three Basic Factors in Human Appeal.—Goods win a place in human experience because they are adjusted to the individual with respect to the way he is constructed. Whenever a stimulus is presented to any individual in the form of any kind of economic goods there are three possible reactions which arouse a feeling and knowledge of appreciation or worth. We tend to response in terms of the "wholeness" of feeling which we have toward the goods. Or to put the thought differently, our reaction to the article or product being sold thru any advertisement is in relation to a unified whole which we sense. However, this unified whole may be broken down into parts or variables. It is the advertiser's construction task, although consciously constructing the parts of an advertisement in relation to the whole, to leave the reader with an appreciation of the collectiveness of these parts. The parts should finally merge into an appreciation of the wholeness aspect of the goods being featured. For instance immediate response to one kind of goods collectively unified in an advertisement would be in terms of how good the article or product is. (See Illustration A, p 27.) Another would be in terms of the truth implications, or a mental reaction in terms of values scientific in nature. (See Illustration A′, p. 28.) Another is that wherein beauty as an emotional reaction is the controlling interest or appeal. (See Illustration D′, p. 34.) Thus our wholeness and immediate response to the things of our environment is in terms of goodness, truth or beauty. However, there are appeals in terms of wholeness at higher levels, as, loyalty, devotion, love, and duty. (See Figs. 2 and 3.)

The People.—It is conceivable that David Harum, away back in the country, could invent a new apparatus for drawing water from his well, without considering it worth while to others. But the economic man or the one who thought in terms

of the money-making possibilities would immediately imagine the whole universe using that newer method of drawing water. He would become more and more possessed with the idea that the world ought to use his method. After convincing himself that the method was superior, he would perhaps have the idea patented. After a time he would begin manufacturing the apparatus. With smiling countenance and hope, he steps forth to sell.

Presto! Alas! What is the matter? Somehow, humanity does not rush forward to call him blessed. It stands back. Some admit that it looks good; others seem to doubt its efficiency; there are still others who scorn it; yes, there are even those who declare that they would not take it were it given to them. What is he to do? To continue? Of course! Humanity was ever so.

It is related that the first man to create the silk hat met with great difficulties. One bright morning our hero appeared upon the streets in his new headgear and the populace of his particular district became shocked to find him so regardless of precedent. The children from the street and the women from their work soon surrounded him and began to pelt him with rocks. A general street brawl ensued. Mangled and irritated, he was led into court where he was fined for disturbing the peace and inciting to riot. Not a very kind reception for an article of attire that has crowned civilization's grandest *fêtes!*

Indeed, the first Englishman who suggested laying gas pipes was hooted to scorn. "The idea! The idea! Think of it, lighting the city with smoke sent through pipes laid in the streets!" But the pipes have burned their smoke.

Once more, think of Fulton and his steamboat. The assembled mob actually trembled with fear instead of with joy, that the laws of nature had again been made to cooperate with man.

The Seller and the Crowd.—That selling means force is generally admitted. The seller who has the task of getting rid of his goods at a profit stands on one side of an imaginary line, and the crowd on the other. The seller is trying to get individuals and finally crowds to pay money for his article. Curiously enough, people often will not buy with the mere display. Then it is that the advertiser begins to study this mass of

humanity. What does he find? First, that men, women, and children are subject to varied expressions, but their expression is always to a certain extent predictable. He analyses closely enough and names their ways of acting—habits and instincts. Custom, tradition, and precedent vie with other qualities in an attempt to prevent the crowd from either recognizing or accepting his proposition. But he also discovers that these same people are plastic by nature. The young are more susceptible to influence than the old. Constant repetition and reference to the past, with persuasion and reason at work, seem to affect the old. Appealing to the fanciful, the novel, the unique, and feeling in general, as, love, grandeur, reverence, sublimity, serenity, humor, pathos and the beautiful—these are means of getting the youth. And each class of society can be appealed to differently. With a study of the particular crowd constituting potential purchasers for a given article, product, proposition or service, behold billboards, magazine advertisements, letters, street car advertisements, newspaper advertisements, show windows, demonstrations, trade papers, electric signs, circulars, the radio, booklets, posters, unique and novelty advertising and now television about to appear! Soon big business will mean not only national but world-wide advertising. And the end is not yet.

The Vision of the Advertiser.—The above analysis has considered the spirit of advertising, apart from economic laws which tend to modify action. Limitations of money, human prejudices and ignorance, selfishness and fear, combined, are constantly modifying factors in any program envisaged by the optimistic advertiser. Upon paper within his narrow office, the results seem certain, but with a multitude of variables appearing, the final results are usually different. However, if progress is to be made, the advertiser must have a scientific hope beyond immediate present conditions. In attempting to create a vogue, he must maintain confidence in himself as well as faith in the principles to which he has subjected his advertising campaign and market analysis. Undoubtedly, waste of effort in the creation of wrong cuts; too much advertising space; too little attention to detail; a non-recognition of the right advertising media in connection with expense; a failure to engage the right

kind of individual in carrying out ideas; a failure to recognize the competitive factors; a rejection of scientific data;—all these enter into the life of the average advertiser often involving a needless expenditure of money. For this he is to be partly blamed. In so far, however, as the advertiser studies the minimum amount of effort to be put forth with a given expenditure of money, scientifically analysed to procure the maximum return, he is to be encouraged. And the advertiser, because of the faith element in his work, often under control and criticism of the practical and sometimes unsympathetic executive, ever feels a force compelling him to keep within the bounds of reason. In addition, with the expansion of business and mass production pressure he has the task to subject himself to the economic aspects of his expenditures.

It is no more possible to check the immediate and final effectiveness of an advertisement than it is to evaluate the consequences of a day's study at school. As already indicated, it is the cumulative effect of constant advertising pressure which finally results in sentiment. Sentiment implies new wishes in the making. The advertiser stands in a constant relation to this sentiment-making wish realm.

Summary.—The advertiser stands in a constant relation to the structure of the individual. Consequently advertising copy will be motivated or its policy dictated by the appeal most potent in relation to the structural implications involved. Copy will need to be written in terms of the desire, need, and want psychology which individuals and groups possess in relation to the stage of economic evolution which the goods in question hold. The significance of wish as structural holds a constant relation to each kind of copy. As a definite psychological state in response to an advertisement, it is the advertisement's *raison d'être*. Definite steps from non-desire to possession and use imply a sequence in the development of thought and emphasis in relation to appeal. Accurate definitions of advertising, selvertising, newsvertising, and publicity assist the advertiser in determining the motivation of his specific advertisement or his campaign at different evolutionary stages. Economic goods lend themselves to appeal in terms of utility, emotion, environ-

ment, and price. The crowd constantly shows inertia or resistance to advertising. The supreme effort of the advertiser consists in increasingly overcoming these tendencies until crowd acceptation in terms of satisfactory profits culminates in what we shall call a vogue. The continual problem of the advertiser is: first, to create a vogue; second, to maintain it; third, to sell to increasingly greater numbers of people.

QUESTIONS

1. Discuss the following:
   (a) Aviation in relation to desire
   (b) Aviation in relation to want
   (c) Aviation in relation to need.
2. Discuss the following:
   (a) Television in its advertising aspects
   (b) Television in its selvertising aspects
   (c) Television in its cooperative advertising aspects
   (d) Television in its newsvertising aspects.
3. What is the difference between cooperative advertising and publicity as used in the text? Give examples. Define newsvertising.
4. Could an advertisement or selvertisement have publicity content? Discuss.
5. (a) Define each of the following in relation to advertising:
      (a) Vogue
      (b) Wish
   (b) What is the relationship between competition and a vogue?
   (c) Cite Dr. Patten's sequences in passing from a shock to the final experience of goods as use.
6. There are three fundamental factors in the "birth" of an article. Name and define each.
7. What is the psychology of price in the sale of any article in relation to the following stages (give examples):
   (a) Non-consumer acceptance
   (b) Vogue stage
   (c) Competition.
8. (a) What do we mean by the art impulse as used in this chapter?
   (b) What is the relationship existing between the art impulse and advertising?
9. Discuss five qualities necessary to be a successful advertiser.
10. (a) What do we mean by advertising media? What determines its value to the advertiser?
    (b) Name the different kinds of media.

PROBLEMS

1. What policies are at work now to get the people of the U. S. air-minded?
2. Classify the inherent elements of appeal as to truth, goodness, and beauty of the following:
   1. Bicycle
   2. Orange juice
   3. Television apparatus
   4. Thousand dollar automobile
   5. Perfume
   6. Machinery to a manufacturer
   7. Saws
   8. Paint
   9. Ice
   10. House.

3. Select an advertisement which illustrates each of the following appeals:
   (a) Environment
   (b) Utility
   (c) Emotion
   (d) Price.

"BLACK BOOK"

The "Black Book" is a book in which you are required to place advertisements which illustrate the principles you have studied during the first term.

The advertisements may be cut from any magazine or newspaper and from any recent issue.

A short note must accompany each advertisement telling why you have chosen it for the particular thing you have.

An index will be necessary and the groups must appear in the order of the chapters of the text. Outside of that the preparation of the book is to be the work of your own ingenuity and imagination. You will be marked according to the advertising ability that you display.

The book will be due, completed, not later than the end of the first term.

The paper and cover for this book is given early in the term and as each type of work is completed, a corresponding section of the black book should be finished. Do not leave this work for another time. It has been done but the benefits to you are far less than when done properly. Your first assignment is as follows:

1. Select and comment upon five advertisements the general characteristics of which are:
   (a) Advertising
   (b) Selvertising
   (c) Cooperative advertising
   (d) Newsvertising
   (e) Publicity.
2. Select and comment upon three different advertisements the collective appeals of which are to be characterized as:
   (a) Good
   (b) Scientific or an appeal to truth
   (c) Beauty.
3. Select four advertisements selling the same article appealing to each of the following:
   (a) Utility
   (b) Emotion
   (c) Environment
   (d) Price.

CHAPTER III

GETTING THE WILL OF THE CROWD IN RELATION TO TEMPERAMENT AND ENGLISH APPEAL

Crowd Psychology.—It is a recognized fact that man is a gregarious creature, and this characteristic has various significant aspects which are important to consider in advertising. For example, advertising media are basically valuable because they conform, each in its peculiar manner, to what has been called crowd, group, or class psychology. In crowds, individuals tend to lose their identity; personalities are capable of being merged with others. The crowd, as such, is immediately amenable to suggestion. To the advertiser, then, a number of people acting under restraint, dominated either by sentiment, strong moral emotion or pleasure, is a crowd. An unorganized number of people acting without restraint soon becomes a mob. Crowd psychology, however, is subject to reactions which for purposes of this chapter we shall call mental laws, namely: the laws of suggestion, initiative, and imitation.

The advertiser should understand these laws in relation to the use of different kinds of advertising media, as well as to the sentimentalizing and control of the crowd mind. The three laws governing crowd psychology, with their accompanying interpretation, follow:

The Law of Suggestion.—Suggestion as a specific kind of discourse is the act of presenting an idea indirectly to the mind. It implies a presentation of one idea so as to bring to mind other ideas. Suggestion aims so to present ideas as finally to bring about an impulse to action. The following headlines are suggestive in their appeal. The reader's experience is marshalled into the present; his interest has been aroused and he is thus encouraged to get further details.

(Minute Tapioca)

THIS APPLE DESSERT MIGHT
WELL HAVE TEMPTED EVE

(Laundry Advertisement)

I TOOK THE RED FROM MY HANDS
AND PUT IT IN MY CHEEKS

In the Squibb advertisement entitled "The Call That Will Wake Any Mother," the paternal instinct associated with affection and solicitude to the point of fear is immediately suggested. The copy which follows tends to establish confidence in the Squibb products. (See Illustration G.)

Illustration G.

THE CALL THAT WILL WAKE ANY MOTHER

Only a mother knows the anxious thump of the heart that a child's beseeching cry can bring. So often it comes in the dead of night . . . a sudden pain . . . a feverish brow . . . a babyish cough . . . so *many* things might be wrong.

And then, of all times, your medicine cabinet becomes the most important object in the house. What a relief to turn to it and there find the simple, trustworthy products which your physician suggests. And what a comfort to every mother's responsibility to know that the products in her medicine cabinet are the purest and finest obtainable.

Since 1858, physicians have prescribed Squibb Products as standards of purity and efficacy. Four generations of mothers have used them to meet the needs of every-day life and trusted to them in emergencies. They are safe products for your medicine cabinet. Into their making go the same high skill and care devoted to preparing the delicate vaccines and sera for which the Squibb Laboratories are famous.

Select them confidently when you buy—these products that contain the Priceless Ingredient, the Honor and Integrity of the Maker.

(Names of products follow)

E. R. SQUIBB & SONS
NEW YORK

The illustrations accompanying each of these suggestive sentences and copy supplement the spirit of the text. The individual, thru a variety of associations, is thus indirectly rendered susceptible to and urged to do those things which are evaluated both intellectually and socially and which seem consistent with the spirit of the times.

Advertising *en masse* has as its purpose to appeal both to the intelligence and emotions. As a process it encourages not only new uses of goods but also assists in breaking down old habits. Suggestive copy is valuable because it brings about associations or new thoughts regarding the merits of goods which the reader, alone, would not get.

Suggestion as a mental process enables the advertiser to stimulate ideas not immediately acceptable but which, because of the interest aroused, encourage their acquaintanceship on the part of readers. Furthermore, a new idea to be realized as an actual experience must be stimulated by such an interest appeal as to get an immediate response on the part of at least a few whose curiosity is intense enough to experiment with the idea being presented. Consequently, the suggestive content of all advertising appeal needs constant analysis in relation to the most effective uses to which talking points regarding the article can be put.

The Law of Initiative.—If the suggestive content of the copy actually results in a response, the law of initiative has been established. In any large group there are always those who are venturesome or who possess initiative in their willingness to try new things. Observe the demonstration of a new food product. Many absolutely refuse to test its merits. Only a few are willing to be shown. Let a few people cluster together; let them begin to express awe, wonder or delight at any thing and it is not long before the crowd begins to increase in numbers. In turn, increasingly large numbers become convinced of the merits of the object of the appeal. When, however, a limited number of people is won to an expression of approval regarding the merits of the goods in question, sales inertia is being overcome.

Suggestion and initiative combined, then, imply that ideas not previously accepted by individuals can, thru crowd psychology, be so subtly presented that the more impressionistic individuals are encouraged to take the initiative in response to the appeal being made.

Imitation a Third Law.—When once suggestion *and* initiative on the part of an individual or group have resulted, a situation is created wherein the law of imitation is given an opportunity to function. Many people are so constituted that they demand a sense of security, thru authority, before surrendering their convictions to the point of purchase for economic goods. When people of this class once sense mass sentiment as approval, they themselves are inclined to be venturesome. To the advertiser, then, mass sentiment will be found to be more influential in obtaining control of this type of an individual's initial purchase than any original thinking, decision or initiative on the reader's part. The same thought is seen in connection with each season's styles when the question is invariably asked, "What are *they* wearing now?" This is a search for authority to justify decisions before purchasing goods.

The sales history of all economic goods as evidenced in electric refrigeration and aviation shows that the great majority of people are slow to appropriate their uses. As consciousness regarding the merits of the goods continues to increase to the point of group or mass authority, increasingly large numbers are finally tempted to buy. It is true that the lack of money, conservatism, self-preservation, and a multitude of forces are at work as resistance to the advertiser's progress, but it is just because of this slowness to accept that the positions of advertiser and salesman have been created in our economic system. In order to overcome inertia and resistance, it is the advertiser's work to educate thru reason, persuasion, and sentiment in an endeavor to get the wish and will of constantly greater numbers. To accomplish this, the principles of suggestion, initiative, and imitation are basic and must be utilized thru effective display appeal in order to get the will of the crowd in a final act of purchase.

Adjustment of Desire to Monetary Conditions.—Desire holds a constant relation to the monetary conditions of given groups of people. There are many kinds of goods for which the sentiment is favorable even to the point of possession, but

it is a matter of money which delays the purchase. There are thousands who would purchase a pianola immediately if they were to follow their desire impulse and the dimensions of their living rooms permitted. However, it is only when advertising arouses self-interest in the article by showing how it can come into their possession by easy payments, that a purchase in many instances is likely to be made. Thus, suggestive copy written in connection with restricted desire can hope to be successful only as it emphasizes and educates regarding the inherent time or financial benefits to be obtained by the goods in question wherein, the price, as such, becomes only one of the factors entering into an evaluation of its merits. If by not having a wash machine or not using the laundry, a family can be shown to be in debt to itself because of the limitations which imply, price itself becomes a challenge to decent living. When, however, the price is reduced to systematic payments accommodated to the purchasing power of the buyer in terms of the actual utility of the goods used as service, and, living standards commensurate with self-respect and progress, price as such loses its dominant influence.

Habit in Its Relation to Desire.—Habits, once acquired by an individual or a group of individuals, are often most difficult to break. Youth, however, compared to age, stands in decided contrast. Due to inherent plasticity, youth tends to accept as potential experience the great variety of things found in its environment. When, however, the advertiser has succeeded in getting either young or old into a single act of a satisfying purchase, he has taken the first step in establishing a new habit, the cumulative effect of which is a decided profit to any concern. One of the arguments which many young men have to overcome in selling goods to a new customer is this: "Why should I change if my present buying relations with the firm are satisfactory and the goods meet my standards as to specifications and use?" This is habit operating either for good or bad. Only a complete analysis can state which. But this mental state, as a habit, is a factor which every advertiser must consider in breaking down resistance to the sale of his own goods. So habit and its relation to selling should be understood and reckoned with especially in attempting the sale of

standardized goods where competition is usually great. In a competitive realm, it is constantly necessary to try to win the sentiment of people away from that which is already positively satisfactory to them. The development of the chain store has been made possible due to a leadership capable of so organizing the public's standardized habits in their use of goods as to sell to them under conditions more appealing than others as to quality, price or service. Habit is thus constantly at work modifying present business effort in its struggle for maximum sales. When goods have once tended to please people, competitive goods, superior in quality, often have to overcome the resistance which previous satisfaction has set up.

Psychology of Habit.—It has been said that "habit is simply a pathway of discharge formed in the brain by which certain incoming currents ever after tend to escape."

Habit differs primarily from instinct in that it generally applies to those actions of the individual which are peculiar to his life alone, and in his choices and ways of responding to environment. However, it may be possible to appeal to instincts or innate tendencies to create a habit. For instance, a concern wishes to sell soap and by way of illustration or argument pictures a baby in a bathtub, frolicking in glee as it lets the foamy soap slip through its fingers. The parental instinct has been aroused. The present need for soap exists and an impulse to buy this particular soap initiated. If, after purchase, the soap is found satisfactory, the chances are that I shall again purchase. Here an inherent tendency has responded to an advertisement, the present need of which has resulted in the purchase of the soap, and, as a result, a habit for its repurchase has been started. If it were not for habit, our lives would daily be taken up with the conscious doing of so many trivial things that it would be impossible for us to perform any of the bigger things of life. Dr. Maudsley says: "If an act becomes no easier after being done several times, no progress can be made in development." It is with the fact of habit that the retailer is often compelled to cooperate in selling his goods. National advertising has made it possible for people to know what they wish to purchase before entering a store. When the retailer hands these goods over the counter at the request of the purchaser,

he is a mere order taker resulting from the habit patterns of the buyer. True selling would imply that he try to spend the time thus saved by national advertising in establishing new needs and wants. Thus it is that creative salesmanship often becomes directly related to and is supplementary to scientific advertising.

The most ordinary store in the poorest part of a city commands attention if its windows have a display of goods, the desire for which has already been stimulated and has previously resulted in sales. Constant advertising both nationally and with local tie-ups becomes a release factor in overcoming inhibiting tendencies in the crowd's purchase either of new or of competitive goods. People are such inconsistent slaves of the monarch, "Habit," that persistent advertising is necessary for success. Many people who have once purchased certain goods tend not to be persuaded or reasoned into the purchase of a competing brand, and this is one of the most fundamental reasons for persistent advertising. The idea of a bargain-sale in connection with a department store is often truly creative in that many people buy those things which under ordinary circumstances they would not be tempted to purchase. Their hoarding tendency or a feeling of future need, being worked upon, often compels them to stock goods for future use. As an instance, books might be purchased at a sale for one's own benefit and afterwards be given away as presents when occasion demands; whereas, if the books had not been purchased as a bargain, they would not have been bought. Thus, that which tends to break up habits will often be found, with the passing of time, not necessarily to represent a waste, but rather the creation of desire passing into new relations in the final disposal of goods. It is the capacity and desire to adjust one's self to different methods of living and standards of comfort which finally makes the world richer in its possession and use of things. And advertising is often the cause of new ways of doing things as well as of initiating new human relations and conventions.

The Advertiser, Habits, and Customs.—The wise advertiser constantly studies the specific habits of the mass or the particular class to which he wishes to appeal. There are universal habits, and, again, local habits in nature. Christmas, Easter, and the separate seasons are times which bring all people into states of mind susceptible to appeals based solely on habits which in many instances have become customs. For instance, when the department store wishes to emphasize the Hallowe'en season by means of window displays, in presenting favors and novelties appropriate for artistic parties, it is appealing to the superstitious side of our nature which is given vent to at this time. It is the innate feeling for the weird and the unusual which urges us on into a complete interpretation of the feelings which the Hallowe'en spirit arouses in terms of the goods being displayed. The advertiser is under constant compulsion to correlate the habits, customs, and traditions of a given month, season or year, and to translate these in terms of appropriate appeals. If this were done scientifically by all advertisers, they might rightly be said to be the determinants and regulators of the stream of crowd consciousness in their individual purchases as well as to inspire specific levels of living as to standards and artistry during each season of the year.

Consideration Should Be Given to Local Customs, Traditions and Habits.—As intimated, all desires which have become localized should be itemized and used consistently. For instance, the Southerner does not consider Christmas worth while without fire crackers. The North can hardly sympathize with this procedure—it only looks and wonders. Again, in Philadelphia and Boston there are appeals which can be made to patriotism never possible in Chicago or Kansas City. In considering the media of a given locality, the advertiser is compelled to determine which paper, politically, the people are buying. Further, he should know whether the evening or morning paper is preferable in that particular community in which he wishes to appeal to a particular class. The habits of the people in different localities vary, and yet each locality is susceptible to response in its own terms if the right kind of a stimulus is presented.

Inhibition.—Up to this point we have been considering innate tendencies to respond to goods when the right stimulus is presented. Analysis shows that there are those who, in spite of crowd acceptance, refuse to respond to advertising copy. In

the fortified tendency not to respond, or where one idea tends to act upon another idea so as to check action about to take place, we have what is known as inhibition. For instance, upon reading an advertisement regarding tar roofs I am persuaded that they will meet my present needs, but suddenly thru the association of past experience, I remember being compelled to sleep under one in summer, and the heat, which had been retained, was intolerable. As a result of this idea, I tend to stop action in my purchase of tar roofing. In advertising, one must be exceedingly careful not to suggest such thoughts as will prove inhibitory. To suggest qualities of a competitor is immediately dividing attention so that no single idea is left for action. The "conscious self" is thus divided. In the creation of desire, the process is that of concentration, where advertising ideas and their associations begin to stand out with such vividness and such other qualities and characteristics as to encourage the response of immediate acceptance. If the readers' specialized knowledge and experience, as a class, is such as to inhibit action, these facts previously known can often be overcome by means of suggestive copy. Research regarding the actual psychology pertinent to the appeal of a given group for a given article is becoming increasingly important.

Form and Thought in Relation to Inhibition.—The form aspect of an advertisement also possesses possibilities for inhibition in relation to attention. The general appearance of the advertisements with regard to proportion, eye movement, and arrangement might be such as to displease, and, as a result, be passed over.

Again, the thought expressed might be put in such a form as to insult our moral, religious or political notions, or our sense of the fitness of things. If negative attitudes have been stimulated, desire as a constructive process is partly inhibited.

Advertiser's Relation to the Crowd.—Advertising in its last analysis, then, is successful accordingly as it gets a response from the masses. Just as the individual can be depended upon to act in connection with certain of life's processes in a definite manner when the proper stimulus is presented, as when a drowning man clutches the life preserver which has been tossed to him, so the mass tends to respond definitely when the right

kind of stimulus has been presented. In other words, there is a psychology of the mass, when stimulated to an act of purchase, which contains factors often not essential when dealing with the individual. For example, crowd psychology makes use of suggestion and authority as factors in control. The advertiser differs from the salesman in that he expresses himself thru a medium impersonally in his attempt to get people finally to purchase, while the salesman deals directly with prospects wherein the personal factor tends to determine action. And just as the salesman needs to possess a certain personality as he comes into selling touch with others, so the advertiser must, in his attempt to get the will of the public, create an atmosphere with "pull" and "appeal" in relation to the medium thru which he works. The advertiser, then, has to do with the tendency of direction as well as the control of mass sentiment. Consequently, the first problem of every advertiser is to understand the psychology of the mass. Secondly, he must find out whether or not his article has within it the possibilities of satisfying a legitimate desire or demand for a sufficient number of people so that he will realize a satisfactory profit for his concern.

Crowd Psychology.—G. Stanley Lee, in his most suggestive book entitled "Crowds," has humorously and aptly expressed the crowd idea in the following:

"Every idea we have is run into a constitution. We cannot think without a chairman. Our whims have secretaries; our fads have by-laws. Literature is a club. Philosophy is a society. Our reforms are mass meetings. Our culture is a summer school. We cannot mourn our mighty dead without Carnegie Hall and forty vice-presidents. We remember our poets with trustees, and the immortality of a genius is watched by a standing committee. Charity is an association. Theology is a set of resolutions. Religion is an endeavor to be numerous and communicative. We awe the impenitent with crowds, convert the world with boards, and save the lost with delegates; and how Jesus of Nazareth could have done so great a work without being on a committee is beyond our ken. What Socrates and Solomon would have come to if they had only had the advantage of conventions it would be hard to say; but

in these days, when the excursion train is applied to wisdom; when, having little enough, we try to make it more by pulling it about; when secretaries urge us, treasurers dun us, programs unfold out of every mail—where is the man who, guileless-eyed, can look in his brother's face; can declare upon his honor that he has never been a delegate, never belonged to anything, never been nominated, elected, imposed on, in his life? . . .

"What this means with regard to the typical modern man is, not that he does not think, but that it takes ten thousand men to make him think. He has a crowd soul, a crowd creed. Charged with convictions, galvanized from one convention to another, he contrives to live, and with a sense of multitude, applause and cheers he warms his thoughts. When they have been warmed enough, he exhorts, dictates, goes hither and thither on the crutch of the crowd, and places his crutch on the world, and pries on it, if perchance it may be stirred to something."

TYPE OF INDIVIDUAL RESPONSE TO ADVERTISING OBTAINED THRU CROWD PSYCHOLOGY

Crowds Manifest Different Qualities of Action.—Unconscious Response.—In studying the particular qualities possessed by the crowd with respect to the different kinds of action which follow as a result of previous advertising, the following terms should be considered: first, unconscious crowd response; second, impulsive crowd action; third, deliberate crowd action.

Advertising aims to build such favorable attitudes on the part of the masses as will finally get members of the crowd as individuals to buy the goods. For instance, the grocer often does not have in stock the particular kind of goods for which you have asked, and goods of another brand have been sent to you. Although you had not asked for them, they were received without a word of complaint. Why? Partly because their name had become so familiar that it was not a stranger to you, and also because your dealer, in whom you always had a great confidence, had recommended them to you by this act. These combined circumstances permitted acceptance on your part without hesitation. Now, if the goods gave satisfaction, your

experience, thru use, as well as favorable impressions of earlier advertising, would at least encourage competition with the brand of goods previously purchased. Constantly advertising particular goods, in a manner which suggests and builds up constructive judgments in the minds of readers today, is destined in the long run when circumstance is right, favorably to encourage and even to initiate sales. We must remember that people *en masse* are not scanning the papers to memorize the different advertisements for possible future purchases. However, when a particular kind of advertisement has been repeatedly forced upon the attention, the very nature of our mind compels recognition of the truth of its appeal either unconsciously or consciously. As we have intimated in our definition of advertising, it is natural for people to respond to a knowledge interpretation of life's experiences. When the advertiser, figuratively speaking, stands before the masses or classes to teach them regarding the merits of goods which, in the natural process of development, will inevitably bring to them greater convenience, happiness, or an improved environment, the impelling power of their truth is at work. Thus advertising is constantly building for the future. It is the good will builder of all corporations. Moreover, business policies are rapidly becoming increasingly cognizant of the fact that increasing numbers of people should be allowed to enjoy those goods which they greatly desire. Advertising must anticipate the methods of purchase as well as the artistic setting of goods involving human enjoyment in terms of maximum consumer demand. The salesman, the retailer, the wholesaler—each is motivated by policies pertaining to sales consumption, which, if traced to their source, are often unconsciously motivated by knowledge gleaned thru effective advertising copy.

Impulsive Action.—The storekeeper who displays his goods so as constantly to remind potential purchasers of these articles in relation to current national or even local advertising, is aiding in building up impulsive tendencies on the part of customers to purchase these goods. It is related that a certain man entered an auction sale hall and immediately began bidding upon what he thought was a Waterman fountain pen. He purchased it for 35 cents. When he received the pen, how-

ever, and saw its real name, "Waterouse," his disappointment passed into that of chagrin. The auctioneer, either thru defective speech, if we are to give him every benefit of the doubt, or by means of a slightly deficient trickiness in pronunciation, had created a wrong impression. Although the bidder had never used a Waterman pen, the question is, "What was it that made bidding upon this particular pen irresistible?" It was no other than the advertising knowledge of a Waterman pen. A pen of an unfamiliar name would not so readily have suggested an impulsive bid. This was impulsive action based on acceptation of the Waterman pen as a result of advertising. Unconscious and impulsive actions are similar but differ in degree. Nevertheless, these are important to the advertiser.

Deliberate Action.—The third type of action on the part of the individual which is affected by previous advertising is characterized by deliberation. It might be analysed as follows: first, the individual about to purchase has two or more articles in mind; second, he possesses intelligence enough to make the choice; third, he has the freedom to act in that purchase because he possesses the purchasing power. Now, if advertising in its largest sense has created a vogue so that his desire has become that of self-interest, deliberation implies that he immediately ask the question: Which of the several articles which come to mind is most desirable? A single advertisement may arouse desire for a life insurance policy, but it is only when two or more have been considered and the choice made that this act might be characterized as deliberate. With only one object to choose from, the idea of freedom is eliminated. It can thus be seen, knowing but one article, that it is the mere necessity of circumstances stimulating impulse or instinct which controls the form which the sale is to take. The tendency to weigh and to consider facts where deliberate action is involved makes advertising necessary in order to pave the way for a voluntary response on the part of the purchaser. Consequently, when a competitive article comes into the market, your specific article must be impressed upon the mind of the mass as possessing greater merits, or, at least, just as valuable, as the other. "Reason why" copy and "persuasion" become necessary forms of appeal. That advertisement which adheres most rigidly to these processes and conforms to the psychology of the crowd should in the long run meet with satisfactory response. So far as the mass is concerned, deliberate action generally relates itself to high cost articles. However, their purchase usually takes place only once or twice within a lifetime; for instance, the purchase of an automobile, a life insurance policy, a diamond ring, a home, a piano, bath room furnishings, expensive rugs, electric clocks, etc. In other words, when a large expenditure is involved, a knowledge of our economic limitations tends to check impulsive action. While a single advertisement might have aroused desire for a specific article or luxury, reason demands that that article be purchased which clearly demonstrates the superiority of one over a competitive article.

From the advertiser's point of view, the mind of the mass or group, in connection with any article or proposition thru successive advertising campaigns, is to be so organized as to result in unconscious approval of his goods by eliminating the possibilities of inhibitions; or, to be so sentimentally impressed as to get the consumer's conscious acceptance of one kind versus another kind of goods. When this has been done, circumstances of the individual life will foster impulsive response as to the merits of the goods. Or he may get previous conscious judgments fixated in the minds of future buyers by emphasizing inherent characteristics of his goods so as to establish ideas of merit above others—provided it can be done truthfully. Copy should be so written and adjusted to the intelligence of each group that the appeals are in keeping with the evolving stage of their knowledge and experiences and, which, at the same time, anticipate future new purchasing groups.

TEMPERAMENT A FACTOR IN CROWD APPEAL

Temperament as a Factor in Response.—The form of an advertisement with respect to reactionary human content may be said to be of a specific temperament in relation to appeal. By temperament in advertising appeal is meant that form of presentation thru vocabulary, content, and manner of appeal, which, as composite display, affects the intelligence or mood of the reader in a definite manner. Hence the advertiser can de-

liberately so organize his copy as to produce any one of four temperamental responses; namely, the sanguine, the melancholic, the choleric, and the phlegmatic. This classification assists the advertiser to determine the motivation of his copy as to vocabulary, mood, circumstance, and intellectualized purpose.

Sanguine Temperament.—First, let us interpret the sanguine temperament. This temperament is defined in relation to those people who are to be classified as impulsive and impressionistic in their response to a given stimulus. The outstanding characteristic of this class is that it must be so stimulated as to feel the importance or practicability or desirability or conventionality of the appeal being made. This psychology implies crowd acceptance in relation to recognized standards presented in terms of joyous and happy emotions. These moods make the reader susceptible to the command of immediate action provided the article is impressionistically presented as timely, and persuasive as being commonly accepted. The coupon which asks that the reader sit right down and sign on the dotted line is effectively gauging the emotional flow of a sanguine advertisement. Testimonial advertising is also an appeal to sanguinity. Many readers are willing to accept immediately the opinion of those whom they hold in esteem.

The following advertisement appeals to the crowd first. Its emphasis is in terms of the popularity of the Hamilton Watch. It appeals to our appreciation of success backed by the approval of the crowd. It is opportunistic and immediate in its appeal. (Illustration H.)

Illustration H.

WATCH A HUNDRED MEN
"CATCH" THE CENTURY

(An advertisement sanguine in temperament)

Stand at the gate of the Century any day for fifteen minutes before she pulls out. Watch the parade of prosperous, energetic men as they board this famous flyer. Financial kings—business barons. They pay *extra fare* to travel on the Century. Their time means money. Every minute must work. Their watches must be accurate. They ARE! Out of 84 Century travelers we interviewed, 69 were either exact or within a scant half minute of exact time!

Many of them, of course, had Hamiltons. The Century herself is timed by Hamiltons. There is something about the unerring accuracy of a Hamilton that appeals to the man whose brain works methodically.

We don't say that carrying an accurate watch is the simple answer to a man's success. But we do insist that successful men are accurate-minded. And a surprisingly large number of them carry Hamiltons, "the Watch of Railroad Accuracy."

Let us send you a copy of "The Timekeeper," the interesting little booklet showing a complete line of beautiful Hamilton models. Address Hamilton Watch Co., American manufacturers of high-grade watches, 859 Columbia Ave., Lancaster, Pa., U. S. A.

(Hamilton Watch Advertisement, *Atlantic Monthly*, February, 1930)

Melancholy Temperament.—The melancholy temperament is more introspective in its way of looking at life. Its appeal is in terms of duty, morality or ethics. Opportunity to better one's condition or the idea of being more valuable or serviceable are the strain characteristics in this kind of copy. The words "must," "will," "might," "ought," "would," and "should" become compelling in establishing a personal relation between the reader and the goods being sold. Melancholic does not mean pessimistic. This temperament rather implies a search for acceptation of a thing in terms of its ethical or moral implications. The Ford Motor Company in the advertisement which follows has created a sense of moral responsibility in its relations to the evolution of the automobile as it has affected production, commerce, and the consumer. (Illustration I.) This copy challenges the reader to debate the values which the Ford Motor Car has to offer at this time. The advertisement implies rigid adherence to the spirit and urge of

progress in terms of service and accomplishment to which the Ford Motor Company has come to conform. It suggests pride in accomplishment. It is conscience working at high levels.

Illustration I.

EXTENDING THE LIMITS OF MAN'S OPPORTUNITY

(An advertisement melancholic in appeal)

Only a few generations ago the life of man was circumscribed by his own physical limitations . . . the dexterity of his fingers, the strength of his back, the speed of his limbs, and the labor of domestic animals. . . . The interchange of commodities was slow, difficult. There were no good roads, as we know them today, nor any way to travel swiftly, surely, over these roads. The deeply rutted wagon trail was a long, hard trail. . . . Though boundless acres were all about, it was only the adventurous few who traveled far. Many a man lived and died without ever having been more than fifty miles from home. . . . Then was born an idea that was destined to reshape the frontiers and the future of the entire country—the idea of making a small, strong, simple automobile so low in price that it might be placed within the means of all the people.

The coming of this new means of transportation not only changed the industrial life of the nation, but helped to change the private lives of everyone for all the generations to come.

It leveled hills, extended horizons, created new opportunities, furnished the means to earn more money and to enjoy the leisure which that increased income should bring.

In creating and building a small, strong, simple automobile at a low price, and in using it, man became accustomed to thinking of machinery as a servant. He made power work for him.

More and more as time went on, in industrial plants and on the farm, heavy labor was taken off the back of man and placed upon the broader shoulders of the machine.

The Ford moved everywhere, blazing the way over miry roads and rocky mountain trails, through gumbo and sand, creating a rising demand for swifter, smoother travel that resulted in the construction of hundreds of thousands of miles of cement and macadam highways reaching to all parts of the country.

The benefits resulting from the introduction of the low-priced automobile have done more than perhaps any other single thing to increase the standards of living and to make this a truly united country.

All the people are blended together by the flexibility and swiftness of automotive transportation. The prairie farmer, the industrial worker, and the city business man are governed by similar impulses, similar tastes, similar demands upon highly specialized machinery to serve them.

This civilization can show no greater example of disciplined machinery than in the preparation of the Ford Industries.

The great miracle is not the car, but the machines that make the machine—the methods that make it possible to build such a fine car, in large numbers, at a low price.

Craftsmanship has been put into mass production. Millions and millions of parts are made—each one so accurate and so exactly like the other that they fit perfectly to the thousandth of an inch when brought together for assembly into complete units.

Men by the thousands and the hundred thousand are employed at the Rouge plant alone and there are hundreds of acres of plant equipment. Yet the purpose today is wholly the same as when the equipment of the Ford organization was housed in a single small building.

Everything that has been done has been done to give further scope and expression to the Ford Idea.

That idea is not merely to build automobiles—not merely to create so much additional machinery and do many millions of additional horse-power—but to make this a better world in which to live through providing economical transportation for all the people.

For that purpose the first Model T was made twenty-one years ago. For that purpose the new Ford is made today. In 1929, as in 1908, it is again helping to reshape the frontiers and the future of the country and to further extend the limits of man's opportunity.

(Ford Motor Company Advertisement, *Literary Digest*)

Choleric Temperament.—The choleric temperament in advertising terms is more dramatic in its appeal. Let us call this the opportunistic and selfish appeal. It is impulsive in its demands and is insistent that *its* will prevail in accomplishment and possession. It is further characterized as prompt, intense, impetuous and consciously selfish. It demands its rights. This temperament often demands action in relation to the opportunistic and immediate but often at the expense of imagination and deliberation. Whatever is so presented as to show greater efficiency, personal accomplishment, and *immediate* gain is choleric in its appeal. The following advertisement (Illustration J) by Burnham & Morill Fish Flakes is copy wherein the reader is made to feel that perfectibility of service has been reached if you buy of them. Notice the words suggestive of this temperament—saves time, trouble, money. The word "you" could have been used quite effectively so as to intensify the service rendered in relation to a specific person.

Illustration J.

SAVES

(An advertisement choleric in appeal)

Time—Ready cooked—instantly available for preparing many dishes.

Trouble—No inconvenience—no soaking—no boiling—

Money—Nothing but fish—no bones—no waste—no spoilage—

B. & M. Fish Flakes are caught in the deep cold sea waters—cleaned—cooked—slightly salted—placed in parchment-lined containers—Not a speck of preservative used.

BURNHAM & MORILL, Fish Flakes

Illustrations J′ and J″ also exemplify the principle of "self-interest" appeal in the different activities of our daily life. Illustration J′ is an endeavor to stimulate the legitimate selfishness of women by establishing a definite psychology for daily wholesome living. In other words, to give women a sense of proportion with respect to work and leisure.

Illustration J′.

MANAGE THESE
OR THEY'LL MANAGE YOU!

There's no question about it, *millions of women need help!* With all our new devices, they still are being bullied by dirt. Day after day, they are working too long hours . . . without getting much of anywhere.

Yet other millions of wives and mothers present such a different picture. Their homes sparkle. They make cleaning seem easy. And they have, every day, some time for themselves . . . to read or ride or rest in . . . to walk, or visit, or go to the movies . . . to keep as young as their families.

Of course our homes must be spic-and-span. That's what homes are for. Everyone knows that when woodwork and curtains and porcelain and glass get dingy, home happiness, too, may become less bright. And we can no more get along without fresh towels and sheets, and spotless table linen than we can put up with dirty clothing or unwashed bodies.

Nevertheless, now-a-days there *is* something wrong

when "a woman's work . . . is never done." Two things, in fact, we venture to guess: First, the lack of a definite cleaning plan. Second, probably an incomplete understanding of the many *surprising* ways in which soap, the simplest and cheapest of cleansers, can be called upon to save backs and long hours.

CLEANLINESS INSTITUTE

Established to Promote Public Welfare by Teaching the Value of Cleanliness

(*Better Homes and Gardens*)

The following Timken Roller Bearing Advertisement (Illustration J″) is an appeal to the dramatic results to be obtained by a perfectly equipped factory in terms of "slash maintenance costs" and "a better balance sheet." It is an appeal to accomplishment and personal pride. It is choleric in its appearances and directness. Its print suggests its zest of manhood in getting things done.

Illustration J″.

SOUNDING
A NEW PRODUCTION
NOTE FOR THIS YEAR
WITH TIMKEN BEARING EQUIPPED

(An advertisement choleric in appeal)

Open wide the throttle of Production . . . slash maintenance costs to the bone . . . reduce lubrication to an irreducible minimum . . . free power from friction's burden . . . set up new standards of precision . . . greatly prolong machine life—

The new year can put your operating and production costs on a new low level—with Timken-equipped machinery in your plant.

For industry has found the one bearing *that does all things well.* . . . Timken . . . with its exclusive, wear-defying, cost-cutting combination of Timken-tapered construction, Timken POSITIVELY ALIGNED ROLLS and Timken-made steel.

"Timken Bearing Equipped" has become the nation's symbol of selection and protection in buying every type of mechanical equipment from steam shovels to machine tool spindles . . . from line shafting to steelmill roll necks. A resolution to replace obsolescent equipment with better 1930 balance sheet for you.

(The Timken Roller Bearing Co.,
Canton, Ohio)

Phlegmatic Temperament.—The phlegmatic temperament is that of deliberation. In terms of advertising let us call this the human and deliberate appeal. While susceptible to emotion and strong in likes and dislikes, nevertheless, reason and logic often operate to put off action. The phlegmatic within us bids its own time for action.

The constructive aspect of the phlegmatic temperament implies deliberation in order that evidence or factors or things sufficient in number be presented before making a decision. It chooses its time for response. This is a process wherein the hidden influence of its control restrains action or avoids effective judgment until sufficient evidence or correlations alone impel response.

The phlegmatic temperament in its deliberate tendencies is thus more executive and administrative in its point of view. Those of the phlegmatic temperament generally lack a sense of time as the clock goes. Therefore, for this group, the time aspect needs constant emphasis. Copy which appeals to the phlegmatic aspect of goods should be partly scientific, factual, and philosophical in content. As already stated, values need to be interpreted in terms of time. The aspects involved in the use or services which the goods perform are also appealing. On the purely human side, this temperament is likely to become personal and react in terms of like or dislike. The advertisement of the International Correspondence Schools (Illustration K) which follows is one in which there is a challenge to the deliberate intelligence of every young man who is looking forward to a career. Moreover, it is decidedly

human in that it suggests that only as he prepares himself, a future time aspect, to care for the beloved ones in his home can he hope to live up to the responsibilities he has assumed. A wife and a friendly adviser are an appeal to one's life in all its relations. It is an effort to get the young man to give educational values a chance to operate in his life.

Illustration K.

A CAREER IS BORN

(An example of the phlegmatic appeal)

In hundreds of homes tonight a familiar scene will be enacted—a scene simple in its setting yet dramatic in its significance. For it will witness the birth of a career.

A young man, possibly feeling for the first time the serious responsibilities of home and family, is face to face with the fact that the income from his daily work is not adequate to his needs.

Ambitious to get ahead, yet realizing his own limitations—conscious of the need of special training, yet wondering where to get it—he has hesitated between decision and indecision, hope and discouragement.

Then comes the suggestion of an opportunity that may well make this moment the most important of his life. Perhaps the idea comes through a familiar advertisement, or through the chance word of an acquaintance. But however the interest may be prompted, it brings to his aid a new friend and counselor—the representative in that community of the International Correspondence Schools.

In the quiet of the young man's own home they talk over his problems and his dreams. And out of that talk comes decision. The fire of ambition is rekindled. The future is charted clearly. Special training is provided that will develop his natural abilities.

Tonight—and every night—in towns and hamlets all over the United States and Canada, this service is being rendered. And in every field of business and industry there are men in positions of leadership who will tell you that they owe their success in no small measure to the friendly help and sustained encouragement of a representative of the International Correspondence Schools.

Selected and trained with a serious regard for the work he is to do, the I. C. S. representative is a substantial business man making a constructive contribution to the welfare of his community. By the very nature of his work, he is equipped to give intelligent assistance in the choice and accomplishment of a career. He is unprejudiced in his advice because he can offer aid in practically any direction. He is backed by an institution with 241 standard courses and scores of special courses, covering almost every business and technical subject.

He is familiar with the needs of industry, and has the cooperation and confidence of many employers. He comes to serve, and he brings a medium of training available to *everyone* because its basis is spare-time study, in the home.

He is an architect of fortunes—a builder of careers—because he helps men to help themselves.

If you wish to know more about the International Correspondence Schools and their service, write for the booklet, "The Business of Building Men."

(International Correspondence Schools)

TYPES OF DISCOURSE AFFECTING CROWD PSYCHOLOGY

Discourse Is Important in Sustaining Interest.—There may be said to be four means of approach to our mental life. Each approach presents specialized knowledge as to form and the inherent psychological interests contained. Each approach may be defined in terms of a specific kind of discourse; namely, narration, description, exposition, and argumentation or persuasion. In writing copy it is important to consider just what discourse will be most effective in presenting your ideas to the public. Once this decision has been made the writer should be consistent in his adherence to basic principles in developing maximum reader interest.

Clearness, force, and precision are style characteristics of sentence structure. To get ideas over to the public in as direct

and simple a manner as possible requires constant attention to these qualities. Clearness demands that each sentence shall be thoroughly understood. Force implies not only knowledge but also that the copy be so worded as to incite the reader to action. Precision demands that the copy tell the truth, the whole truth, and nothing but the truth.

To get the will of the crowd, then, implies an appreciation of discourse in its various constructive aspects. Let us define each kind in its relation to effective advertising appeal.

Narration and Its Laws of Appeal.—Narration has been defined as a type of discourse where "a series of related events occurs in time." Its chief characteristic is that of time while that of description is spatial in content.

Narration, as a type of discourse, permits the reader to live in the spirit of the uses of economic goods. Every article or invention worthy of a place in our economic system is a challenge to our capacity to enjoy and consequently to consume. Its imaginative use implies acceptance of a time-consuming process. Economic goods of whatever nature constitute a challenge to the public to use that which as actual experience becomes a story or testimonial as to the service and satisfaction they perform. The task of the advertiser then is not only to get the reader to live imaginatively in terms of what an article or product actually does, but in addition to dramatize it in all of its human relations. We cannot reject the tremendous influence of imagination, sympathy and personality in story form to compel interest.

Narration in relation to the laws governing its rhetorical structure should observe three fundamentals:

> First, develop the story of your article or product as to events in time so that they follow in sequence.
>
> Second, be truthful in your statements. Use words in their proper sense. Do not allow imagination to detract from the truth.
>
> Third, work toward a climax. See that each part is consequential in building up interest for the next part—such that the climax satisfies.

Narration is usually accompanied by the use of short paragraphs. Short sentences, with words that are apt and vigorous, seem best adapted to the average mentality.

While narration and description are often combined, the content of the following "Eveready Sunshine Light" advertisement (Illustration L) narratively puts the reader into the spirit of service, time, and climax. It is decidedly dynamic in its appeal.

Illustration L.

"I FEEL LIKE A NEW PERSON
—NOT A COLD ALL WINTER!"

(An advertisement with narrative content)

If you cannot say an honest "No" to each of these questions, you may need the Eveready Sunshine Lamp:

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1. Do you have that draggy feeling when your alarm goes off in the morning?
2. Are orange juice and coffee all the breakfast you want?
3. Do you get nervous, irritable, grouchy as the day wears on?
4. Are you and your children subject to frequent winter colds?
5. Do you have poor circulation?
6. Do you spend most of your day indoors?
7. Do you lack color in your lips and cheeks?
8. Are you depriving your children of pure sunshine necessary for healthy bodies?

Do you welcome winter with a sniffle, and greet spring with a cough? Obstinate colds that last through the winter sap your vitality—and you have only three short months of summer to restore it. It's a losing fight. Every year finds you more and more

susceptible—unless you get hold of yourself right now.

Each day throughout the year you can store up the same health and energy you'd get by basking in the summer sun. With Eveready Carbon-arc Sunshine! What a glorious thing it is to feel well—abounding with energy for your daily tasks, and with a real zest for evening recreation!

The Eveready Sunshine Lamp is better in many ways than the summer sun itself. With it, you can bathe your body in healthful rays unhampered by conventions. On the sleetiest, bitterest day of winter, you can relax before it in comfort and warmth, storing up youthful energy, resistance to colds and illness —building up future *happiness* and *success*.

Nature intended us all to be well. But she didn't intend us to spend nine-tenths of our time screened from her radiant sunshine. Give her this chance to build up your natural health—help her, by using an Eveready Sunshine Lamp for yourself and your family. Think what a rare chance this is for your children! Now, while they're growing, you can lay the foundation for sturdy health all through their lives.

The Eveready Sunshine Lamp brings you *all* the rays of summer sun in essentially their same original proportions. It is a carbon-arc lamp, qualities do not deteriorate with use.

Thousands are gaining untold benefit from regular use of the Eveready Sunshine Lamp. Don't deprive yourself and your family of this chance for better health. The table model is only $59.50 complete. A small down payment places it in your home. See your dealer today.

If you are ill, consult your physician.
Sunshine is a health builder—not a medicine.

(National Carbon Co., Inc.
Carbon Sales Division: Cleveland, Ohio
Eveready Sunshine Lamp)

Description.—Description as a type of discourse is concerned with the spatial aspect of knowledge or information. It more nearly conforms with our idea of being. The drama implies action. The word stage implies the construction of a setting which gives character and meaning to the narrative. The camera has done much to reduce the descriptive aspect of things to a secondary place. In most instances, the illustration of advertising might be defined as an effort on the part of the advertiser to give at a glance the descriptive content of the article, thus saving space for the more persuasive aspects of the appeal being made. The fundamental characteristics of the descriptive matter for the advertiser are—

First, reference to circumstances usually associated with the product. For instance, the Dutch Cleanser character stands in a constant relation to cleaning. This idea is a constant factor often featured in successive advertisements.

Second, reference to human feelings naturally associated with the products or goods being advertised epitomized in the headline—Our treatment with whiz "cured our car of rheumatism of the gears."

Third, that the article or product be so presented as to give the reader all the details and degrees of value which vividness in description requires. The mail order houses in their early development tended to describe both by word and illustration to the point of exaggeration. They discovered, however, that people were not satisfied with the goods when delivered. They soon found that it was better to adhere to the facts in order that the reader would not be disappointed by expecting greater merits than the actual goods possessed. The form, shape, color, and time elements of goods, then, should be consistently described. A gas stove bought by a catalog is often disappointing because the reader cannot visualize the exact size of the oven. In advertising, goods should be so described as to get the reader to sense the individuality involved as well as the dimensional aspects in relation to use and form. The following copy (Illustration M) selected from the Oak Floor Manufacturing Association of the United States, while suggestive of action, nevertheless adheres rigidly to the distinguishing characteristics of oak as a floor building material. The description is convincing of the merits of an oak flooring.

Illustration M.

TWIST THE DIALS . . . KICK BACK THE RUGS

Floors of oak are ready for restless feet

(An advertisement descriptive in content)

Oak Flooring is for youthful homes, for homes that mirror the alert, active happiness of young people. Hard and beautifully grained, oak is a cheery, open, sunny flooring—for irrepressible good times. For sister and the boy friend . . . for married folk . . . for friends in the evening . . . start the talking machine or turn on the radio, kick back the rugs, there it is—smooth and highly polished, always waiting for restless, laughing feet.

And as years and decades pass by and as countless feet tread continually upon it, oak will not show wear or become shabby like carpets and manufactured flooring substitutes. Oak mellows—slowly darkens, as the flooring matures, until it becomes a priceless heritage, beautiful, colored by age—like fine old furniture.

So perfect and lasting is oak that it is the flooring used in the little square dance platforms of night clubs, in the large ballrooms of fashionable hotels, and in country clubs everywhere. You can have this same sound, strong-hearted oak, in your own home, right over your present flooring, inexpensively. It will never need replacing or repairing. And its original cost is frequently less than carpets and flooring substitutes . . . and but very little more than softer woods. Ask your architect, contractor or retail lumber dealer for an estimate.

Write for our free, informative booklet, "The Story of Oak Floors." Oak Flooring Manufacturers Association of the United States, 1233 Builders' Bldg., Chicago.

Exposition.—Exposition as a form of advertising discourse is significant in that it aims to itemize the specific ideas pertaining to an article which are basically scientific. It satisfies our curiosity. Exposition explains the relations between things as well as answers the questions: Why? To what extent? What for? The interpretation of facts as to significance and importance demands exposition. Exposition requires accurate data, and the limiting of its discussion to pertinent facts. An advertisement whose meaning is vague or which does not satisfy the intellectual curiosity of its readers has failed to meet the requirements of exposition to establish conviction as to the merits of the goods in question. A violation of the principle of exposition often results in unnecessary correspondence as well as a return of unsatisfactory goods.

The National Association of Marble Dealers has given us an advertisement (Illustration N) which explains—The Utility of Beauty. Its content shows how beauty is made possible because of its adaptability—why people of taste are satisfied with it as an instrument of beauty due to its smooth surfaces, varied veinings and charming colorings—and last, why it is essentially economical. The complete text follows:

Illustration N.

THE UTILITY OF BEAUTY

(An example of exposition)

Beauty as an integral part of everyday life is readily possible through the adaptability of marble in the various treatments of the average home.

To people of taste there is an incomparable atmosphere in the translucent surface of marble, with its varied veinings and almost limitless combinations of charming colorings.

And yet, because of its extreme durability and its freedom from *upkeep* costs, as well as its very reasonable *initial* costs, marble is not only intensely practicable . . . it is essentially economical!

There is No Substitute for Marble

(National Association of Marble Dealers
Rockefeller Building—Cleveland, Ohio)

The advertisement of Kohler and Kohler (Illustration O) is perhaps as explicit and comprehensive in telling just why their product is worthy of consideration as is possible to present in a single advertisement. To all people about to build a new home the copy answers many questions regarding the many niceties of bathroom equipment likely to be asked by every careful housekeeper. Style, workmanship and quality are explained and carry persuasion to the point of conviction regarding the use of this product. However, for those who are not immediately interested the advertisement is too detailed. Anticipating the future a more general advertisement should be used as a part of the year's campaign.

Illustration O.

"WHY, JACK AND I DIDN'T AGREE ON ANYTHING IN THE HOUSE . . . EXCEPT THE BATHROOM"

(An Example of Exposition)

Two people can have such different ideas about things. She votes for an extra sun-room with a view of the river. He'd put the money in built-in book shelves. She wants flowered damask. He likes stripes. . . . And everything comes out right in the end. Because both know the importance of quality. Just as the history of a nation is written in its architecture, so the story of a family is told in its home—not by expense and display but by quality and good taste and care.

To discerning eyes, Kohler fixtures and fittings are significant. Baths and lavatories and closets that carry the Kohler mark are well designed and well made, to the last inner detail. If you use colored fixtures, Kohler colors are pure, uniform, harmonious. If you prefer white, Kohler white is as immaculate as freshly laundered linen, Kohler faucets and handles and escutcheons are advanced in design—all mechanical parts are sure, silent and safe.

Those who work on Kohler products have the true tradition of craftsmanship. The beautiful village of Kohler, Wisconsin, is an inspiration to excellence. The men who do each intricate detail of manufacture work on rigid engineering requirements—and with the earnestness of high art.

AN ALL-KOHLER BATHROOM—AT THE SAME COST

Quality is not a matter of money—but of knowledge and wisdom. Even the small home must have the finest fixtures and fittings, and can without price penalty . . . Study the important subject . . . Compare the form and the finish of Kohler pieces, test their operating efficiency—and compare the costs.

A careful inspection of Kohler products will give you many interesting facts and impressions. When you plan to build or remodel, go into the subject thoroughly with your architect and plumbing contractor. Actual estimates will show you that an all-Kohler installation costs surprisingly little. Meanwhile, write for Booklet D-6, which has color schemes, floor plans and various vital facts on good plumbing. . . . Kohler Co. FOUNDED 1873. Kohler, Wisconsin.—BRANCHES IN PRINCIPAL CITIES.—Look for the Kohler mark on every fixture and fitting.

(An advertisement by Kohler and Kohler)

Argumentation and Persuasion.—Both these forms in advertising are efforts to establish conviction regarding the truth or merits of goods. Argument, for example, implies ability to convince the public regarding the merits of electric refrigeration as a household convenience in competition with regular ice so that the public finally becomes receptive to the sales talk of specific companies.

Again, many insurance salesmen begin to sell a prospect a specific type of policy when the prospect needs to be presented with such arguments as will convince him regarding the merits of insurance as such. In attempting to convince the public, the first requisite is to be sure that the public understands the terminology used. For instance, just what is meant by a front

wheel drive? When once this idea has been fully explained, what are the arguments for its use in contrast to the old method?

Argument is an effort to get another to see all the logical implications of the subject under discussion. Very often the advertising copy is of such a nature as to omit certain consequential ideas which would be significant in helping the prospect to make a decision. For instance, Pyrofax is a new tank gas coming on the market. The price of the gas stoves and tank equipment for country homes and farms seems to come exceedingly high in price. The mail order houses are offering a stove and tank equipment which cuts into the profit of the gas companies who are compelled to put in the equipment at higher prices. Thus the consumer has to have considerable argument as to the real savings and costs involved in relation to a purchase which involves so many competitive factors. For instance, to overcome resistance the advertiser is compelled to present arguments in relation to the following questions:

Why does a stove which is claimed as perfect for tanked gas cost more money than a regular gas stove?

What will be the attitude of the tanked gas companies toward customers who buy both stoves and tank equipment from a mail order house if called upon to do the work necessary to bring the system into a perfect working condition?

The cost of installing equipment to be used for the limited period of three months in a summer camp seems to be rather expensive. The advertiser has the task to justify the price of the stove so used.

Argument in advertising is most significant in that it utilizes the other forms of discourse to carry conviction regarding the merits of the article being presented. The presentation of the ideas should be consistent, and, at the same time, get the reader to sense the continuity of thought. Moreover, the vocabulary should be simple enough to be understood by the class to whom the advertisement is intended to appeal.

The following advertisements (Illustrations P, P′, P″) are argumentative in their approach to the reader's mind. Let us analyse each and indicate in captions the implications involved in their construction.

Illustration P.

THE THINGS THAT MADE NEW YORK STATE GREAT WILL ALSO MAKE YOUR BUSINESS JUST AS GREAT

(Affirmative statement to be proven. This is an important challenge to the class interested.)

New York State was made to be great. Nature endowed it with fertile soil, rich resources, a temperate climate. She gave it a marvelous chain of connecting waterways, destined to tap the abundant raw materials of Canada and the West. She made it the natural gateway for more than half of the nation's exports and imports.

(A convincing picture of the nature of state.)

With such a start it was inevitable that New York today should lead the country in manufacture . . . 242 of the 264 industries listed by the United States Government are represented here . . . that it should lead in population, in wealth, in railroads, in manufacturing.

(Economic facts confirm the interest of the previous paragraph.)

Its manufacturing output per worker is higher than almost anywhere in the country. And, in the territory served by Niagara Hudson, its industrial rates for electricity are materially lower than the nation's average.

(Economic laws work for both consumer and industry.)

The Empire State offers not only ideal manufacturing conditions, but ideal marketing conditions

as well. It is located in the midst of a comparatively small area that contains 49 per cent of the country's population and 55 per cent of the country's wealth. The economical way to reach this market is to locate your plant in its midst.

(Your markets are established.)

Write us for new booklet, "New York, the Great Industrial State." It is sent without a personal follow-up of any kind. Address Niagara Hudson Power Corporation, Industrial Development Bureau, Albany, N. Y.

(The last paragraph takes for granted that the previous statements unchallenged will invite correspondence.)

A network of railroads, concrete highways, navigable waterways, insures perfect movement of finished products.

(An afterthought which further emphasizes efficiency of marketing facilities.)

NIAGARA . . . HUDSON
POWER CORPORATION

Illustration P'.

INVENTORY YOUR TERRITORIES, TOO

(A command which is timely and challenges attention.)

People are important to business, to you, not in terms of How Many, but How Much. *Per se* it is not important that the incorporated area of Atlanta includes three hundred thousand or more people. Nor that the overnight circle encompasses eighteen million.

(The above statement challenges the reader to evaluate his own methods of interpreting statistics.)

What these millions are able to buy is the important fact.

(Statement of fact emphasized.)

It has been estimated that an $8,000 income in Atlanta is the equivalent of a $12,000 income elsewhere,—for the Atlanta dollar buys a higher standard of living than elsewhere. In other words, the margin is greater for comforts, for luxuries—for the things you sell.

And this year you who sell luxuries and semi-luxuries will need more than ever to search out fields where your kind of goods can be bought.

(The above is why the Atlanta market is different from other markets—by inference, perhaps your own.)

This is inventory time. Make a careful analysis of your major territories. Find out the true purchasing power in each, the sales you are making in each, the sales you should be making in each.

(The previous paragraph is convincing statement that efficiency demands investigation of your own market.)

The South is a vital market. Its purchasing power has trebled in the past ten years. It has far outrun the ability of statisticians to record the growth that is taking place. Yet you are apt to find your Southern volume under your expectations—unless you are operating from a branch in the South.

(A summary of the South which gives the previous statements a still larger meaning.)

Modern marketing conditions have made it necessary to put a branch in each major market. Your trade expects "overnight" delivery—and your Southern trade looks to Atlanta, because fifteen main railroad lines reach most quickly to the whole rich ter-

ritory, and because America's outstanding concerns, already here, have created the habit.

(The economic soundness of this location is pointed out. The question is: Do you appreciate what the Atlanta Market means?)

Branch offices in Atlanta have a way of growing into branch factories. Improved distribution facilities increase volume, to the point where a branch factory becomes practical. Fundamental economies in the Atlanta Industrial Area make it an unusually desirable location, with efficient labor, plentiful raw material, low taxes, low-cost power, low ground rents, low building costs, equable climate and many other factors all helping to lower production cost and increase profits.

(A prophecy of growth which always interests forward-looking business men.)

Can we help you make your inventory of the South? The Atlanta Industrial Bureau is organized for the job. It is ready to go out and develop a first-hand study especially for you without charge or obligation, and in the strictest confidence. The work will be started at once if you will write.

(Personal solicitude. We are willing to help you.)

INDUSTRIAL BUREAU, CHAMBER OF COMMERCE
151 Chamber of Commerce Building,
ATLANTA

Illustration P".

ADVERTISERS WHO SELL
KNOWN QUALITY . . . *NOW CAN BUY IT*

(A challenge to the quality group advertisers to listen. The inference is that a new service has come into existence.)

A woman never asks a merchant, "Is this Old Dutch Cleanser as good as that I bought last week?"

. . . "Is this O-Cedar Polish the same as the downtown stores sell?" . . . "Will this package of Beechnut Bacon taste as good as the package I'm using now?"

(An indirect method of establishing the significance of quality in merchandising.)

Hundreds of items of merchandise are so uniform, so carefully kept to established standards, that their quality is unquestioned. No one investigates. No one compares. But when their makers come to advertise, how many newspapers can deliver circulations that match these products in their uniformity of quality? . . . In their nation-wide distribution of quality? . . . In their national coverage of quick-action quality markets?

(Is the reader as consistent in his interpretation of quality advertising as in other affairs of his life?)

To such national advertisers, Scripps-Howard offers an advantage unique in the newspaper world . . . 25 newspapers, covering 25 buying centers, with a nation-wide uniformity of circulation. For Scripps-Howard Newspapers have a common honesty of purpose. They are alike in their freedom from dictation and outside control, in their completeness of resources, in their quick and brilliant coverage of news. Naturally, they are alike in the quality of circulation, automatically selected, which each delivers to the advertiser . . . Circulations whose values are as known, as uniform, as unvarying as the values in the national advertiser's own package.

(The service is scientific and basic in terms of coverage of 25 marketing centers.)

SCRIPPS-HOWARD NEWSPAPERS

(Note the rapid fire of successive fact statements by means of repetitive sentences each crowding toward and finally integrated in the closing sentence.)

Persuasion.—Persuasion also attempts to establish its ideas to the point of conviction. It differs from argument only in that it introduces the human or personal relations involved in the appeal being presented. Argument is more intellectual and aims to convince logically, while persuasion introduces emotions and attempts to individualize the appeal. Thus a pure form of argument is often idealized indirectly by an illustration wherein the personal reactions of joy or satisfaction are portrayed. The three following advertisements (Illustrations Q, Q′, Q″) have been grouped as representative of different degrees of persuasion. That of Frigidaire is more nearly argumentative with a suggestion of persuasion. That of the Kelvinator is more direct and personal and hence conforms with our definition of persuasion. However, that of the Armstrong Cork Company is the nearest approach to pure persuasion of the three. The Kenmore electric clock advertisement (Illustration R) gives a series of reasons unconsciously prefaced by the word because. This is especially emphatic in the second paragraph. It has a minimum of persuasion and rather borders on the argumentative.

Illustration Q.

NOW
EVERY HOUSEHOLD FRIGIDAIRE INSIDE AND OUT IS PORCELAIN-ON-STEEL

(A statement of fact interesting to those who have already appraised porcelain as a factor in home equipment.)

AND
EQUIPPED WITH THE
"COLD CONTROL"

(A new device interesting and which will evidently be explained below.)

Now even the lowest priced Frigidaires are being made more convenient, more practical and more strikingly beautiful. Every household model,

throughout the entire line, is Porcelain-on-steel—inside and out—a finish which has proved the most practical ever used on a refrigerator.

(Utility, progress and emotion are touched upon. Here the producer and reader are working together to get maximum value out of a refrigerator.)

Frigidaire Porcelain-on-steel gives you greater beauty—beauty in Tu-Tone effects that no other finish can give. And it gives you greater cleanliness. For the smooth surfaces, inside and out, won't catch dust or dirt. They won't absorb grease. They are as easily cleaned as chinaware.

(Facts.)

A Frigidaire Porcelain-on-steel is an enduring finish. It is not affected by moisture and it won't rust. It is fused on steel by special Frigidaire methods in the Frigidaire porcelain enameling plant—the largest plant of its kind in the world.

(Facts.)

The beautiful Porcelain-on-steel Frigidaires are remarkably low in price. Yet, despite the low prices, you get all of the recent Frigidaire improvements. The "Cold Control," the extra powerful compressor, the incredibly quiet mechanism, the greater convenience of design and arrangement—all of these features are included at no additional cost.

(Price in relation to improvements.)

Call at the nearest display room and inspect the new Frigidaires. See the "Cold Control" demonstrated. Ask the Frigidaire dealer to tell you about the low prices and the liberal terms. And in the meantime, mail the coupon for a free booklet giving facts you'll want to know about electric refrigeration. We'll also send you a complimentary copy of the Frigidaire recipe book. Mail the coupon today.

Frigidaire Corporation . . . Subsidiary of General Motors Corporation . . . Dayton, Ohio.

(A summary of what has been said but still leaving certain questions untouched. The emphasis of persuasion is to get the reader to investigate further.)

THE FRIGIDAIRE
"COLD CONTROL"

Do not confuse the "Cold Control" with Frigidaire's automatic temperature regulator. The temperature regulator maintains an ideal temperature in the food compartment. The "Cold Control" enables you to control the temperature in the freezing compartment.

(An afterthought which clears up the question of "Cold Control.")

Illustration Q'.

NEW FREEDOM FROM CARE
WITH KELVINATOR
SUPER-AUTOMATIC REFRIGERATION

(A statement which establishes an immediate personal relationship between reader and Kelvinator.)

Of course you want quick freezing of ice cubes and delicious desserts . . . foods kept cool, fresh and healthfully pure for your table . . . every modern home demands these things from electric refrigeration.

(Personal in terms of narration.)

With the new Super-Automatic Kelvinator you won't need to worry or watch over your refrigerator to obtain these benefits.

(Personal aspect emphasized.)

For Kelvinator, never deviating from its path of making electric refrigeration even more convenient, more trouble-free, and more economical, has designed its newest product to be 100% automatic in operation.

(Facts.)

A new Kelvinator discovery—Ice-O-Thermic Tubes—makes possible far faster freezing of ice cubes. Frozen in special fast-freezing trays, ice and delicious desserts are prepared in an amazingly brief period. Yet food compartments remain always at the same safe temperature between 40 and 50 degrees—neither too warm nor too cold.

(What the new discovery does.)

In the larger Kelvinator models you even obtain a distinct cold storage compartment where fish, game, etc., may be kept for indefinite periods.

Each new Kelvinator—and they are priced as low as $185 f.o.b. Detroit—is of sturdy metal construction, porcelain-lined throughout to permit easy cleaning. Chromium-plated and butler nickel hardware in dull finish, adds to the attractive appearance and durability of these models.

(A complete summary.)

A Different Christmas—A Different Future—For the Whole Family

Wives and husbands all over America will provide future food healthfulness and food economy by installing the new Kelvinator for the family's Christmas. Under Kelvinator's ReDisCo monthly budget plan, the family budget will hardly be disturbed by the modest cost of installation. See the new Kelvinator now, and be sure to order the size you need in your home in time for Christmas.

(A final personal appeal persuasive to the point of investigation.)

KELVINATOR CORPORATION,
14253 Plymouth Road,
Detroit, Michigan

Illustration Q".

A SUN-ROOM OF ANY HOUSE —BUT MODERNIZED

(Just a statement. The illustration explains. Each imply the other.)

Make it your room. Just follow the simple suggestions for fixing up . . .

(Personal and immediate in suggestion.)

Too often the brightest room in the house shows the dullest of decorating ideas. It's a catch-all for cast-off things—an orphan that never gets anything new.

Have you ever thought that your sun porch is the one room in which you really can show how clever you are with color? Yes, that's the room in which you can be a modern if you wish . . . even daringly different.

(A challenge is made to one's creative ability.)

To show you how just a few simple touches will transform that everyday sun porch, Hazel Dell Brown of our Bureau of Interior planned the interior illustrated. She began at the very bottom, the natural foundation for the room—the floor. Over time-scarred boards she installed one of the very newest effects in Armstrong's Linoleum, a colorful rubble-stone design embossed in three different planes. It was just the floor to capture every bit of sunshiny cheer, to interestingly reflect the play of light and shadow.

(The story is told how to build up a room.)

This Armstrong Floor gave her the clue for the rest of the original touches—recessed flower arch, colored pottery jars, painted Venetian blinds, yes,

even that unique aquarium with its red scalloped frame.

(A review of the elements that make for the final beauty effect for which the artist struggles.)

You could have this same room in your house—or one just as bright, just as original but entirely different from floor to ceiling. For today in Armstrong's Linoleum, you are offered floor patterns and colors of almost every description. Merely stop in at any good department, furniture, or linoleum store. Choose the design that you like best. A few days later your new floor will be in place—firmly cemented over linoleum lining felt—the old floor out of sight and out of mind forever.

(Where to begin? Of course with your floors.)

It's really surprising what inspiration a new Armstrong Floor will be in planning the rest of the decoration . . . surprising, too, to find how little care your new floors need. The surface is made spot-proof, stain-proof by the new Accolac Process. Dirt wipes right up. Light waxing and polishing keeps the surface gleaming. In rooms where floors need frequent washing, you can quickly restore the original lustre by an occasional application of Armstrong's Linoleum Lacquer. (Do not lacquer over wax.)

(The floor is still emphasized in relation to the rest of the room. Moreover its cleanliness and brightness are insured for a long period of time by the use of linoleum.)

Let Mrs. Brown Help You . . . Perhaps you would like Mrs. Brown to help you in fixing up your own sun porch. She will gladly aid you, free of charge, even send you room color schemes made up of actual material.

This personal service is explained in Mrs. Brown's latest book—"New Ideas in Home Decoration," with

color illustrations of all types of rooms, really new ideas. Just send 10c (Canada, 20c). Address Armstrong Cork Co., Floor Division, 925 College Ave., Lancaster, Penna.

(Real personal service is suggested. It is persuasive in appeal.)

Rainy days can't dim the cheer of this modern sun room. Nor of its colorful Armstrong Floor—Embossed Inlaid No. 6101.

(An afterthought bringing sunshine into the room on rainy days.)

(Armstrong's Linoleum Floors)

Illustration R.

ELECTRIC TIME
FROM THE
LIGHT SOCKET

Solve this year's Gift problem with this most modern electrical gift, unique, useful, lasting. Give one of the many models of Kenmore Electric Clocks.

Kenmore Electric Clocks make absolutely correct electric time available for the home. They are kept regulated to Official Observatory Time by the new free time service that is being supplied by your electric company over the electric light wires in your home. Kenmore Electric Clocks never have to be wound. They contain no springs, pendulums or other mechanisms of the ordinary clock. They do not even "tick." You can plug the Kenmore into any electric outlet without any special installation of any kind.

Dealers are showing many handsome models of the Kenmore, priced from $7.95 up. Mantel clocks, desk clocks, boudoir clocks, kitchen wall clocks, many in beautiful colors. See them at any dealer's or write for the new illustrated booklet, which shows all models in full colors.

(Kenmore Electric Clock advertisement, *Literary Digest*)

While advertising copy represents an interblend of the different kinds of discourse, nevertheless, the spirit of one advertisement is likely to emphasize one kind more than another.

Summary.—This chapter has established the fundamental principles involved in crowd control in relation to a vogue. The laws of suggestion, initiative and imitation involving sales have been studied in relation to habit and also to the different kinds of inhibiting factors. The cumulative effect of the advertising of any concern is consequential to the extent that it has sentimentalized the crowd's mind so as to make possible any one of three kinds of response: namely, unconscious, impulsive or deliberate action. Advertising appeal can also be presented in terms of the temperamental tendencies to respond to a stimulus, as the sanguine, melancholic, choleric and phlegmatic temperament. The appeal of a specific advertisement can thus be motivated in terms of optimism, duty, immediate necessity or patience. The English form of the copy may be narrative, descriptive, expository, argumentative or persuasive in its emphasis.

QUESTIONS

1. (a) What are the fundamental characteristics found in the following:
   (a) Individual psychology
   (b) Crowd psychology
   (c) A mob
   (d) Class psychology.
   (b) What significance has crowd psychology to the advertiser?
   (c) What is meant by good will in business? Does good will hold any relationship to advertising? Explain.
2. (a) Name and define 3 laws governing the organization and control of the crowd mind.
   (b) Show how effective advertising would affect the sale of men's shoes in terms of these mind laws.
3. (a) What do we mean by the word—inhibition?
   (b) How consequential is it in—(1) selling a new article; (2) selling an old article?
4. Define the following and show their influence in conducting an advertising campaign:
   (a) Habit and its relations to desire
   (b) Customs and traditions.
5. Define the following terms and show their relation to the problem of getting the will of the individual in an act of purchase:
   (a) Unconscious response
   (b) Impulsive response
   (c) Deliberate response.
6. Define each of the following kinds of temperament and show how this knowledge would affect the advertising copy of any article:

(a) Sanguine temperament
(b) Melancholic temperament
(c) Choleric temperament
(d) Phlegmatic temperament.

7. (a) Define each of the following kinds of written discourse:
   1. Narration
   2. Description
   3. Exposition
   4. Argumentation and Persuasion.

   (b) What kinds of discourse can best be illustrated? Discuss.
8. Define the following qualities of style involving sentence structure. Discuss each in relation to advertising:
   1. Clearness
   2. Force
   3. Precision.
9. (a) Define the principles peculiar to each of the four kinds of discourse.
   (b) What determines the kind of discourse to be used in advertising any product?

PROBLEMS

1. Present two advertisements which illustrate effective suggestive headlines. Analyse each.
2. Show how customs, habits, and traditions might affect the sale of shoes in the months of December, January, and February in (1) San Francisco, Cal.; (2) Boston, Mass.
3. Write the English for four different advertisements selling a specific vacuum cleaner each of which illustrates the use of a specific kind of temperament.
4. Select any three advertisements of this chapter and describe illustrations of your own creation which you would like to see accompany the text.
5. Select any advertisement in connection with the sale of specific goods in a department store of your city. Go to town and investigate how much the copy pulled.
6. Select what to you is a pleasing show window in your community. When opportunity presents itself and no one is at the window, go alone and peer intently. See how many other people you can get to stop as a result of imitation. Then stand some distance from the window and observe what takes place. You should stand at least twenty minutes.

"BLACK BOOK"

1. An example of an advertisement illustrating "crowd atmosphere."
2. An example of an advertisement the message of which is an effort to break a habit or habits.
3. Select four advertisements which illustrate each of the four kinds of discourse.
4. Select four advertisements illustrating the different temperaments.

CURRENT MAGAZINE READINGS

Select readings on the English of Advertising as found in present or past copies of "PRINTERS' INK" and "ADVERTISING AND SELLING."

CHAPTER IV

ATTENTION IN RELATION TO DISPLAY

Elements of Effective Display.—While the cumulative purpose of advertising is to create a vogue, the means by which this vogue is created becomes the important task to the advertiser. In considering the construction of his advertisement, the advertiser finds himself involved in a double process; first, consideration of the means by which his message is to be "gotten over"—or attention; second, consideration of the exact thought he wishes the public to get—or appeal. The word most suitable to express the means by which we gain and sustain attention in advertisement construction is that known as "display." Anything which is done to initiate attention outside of the regular or conventional manner, so that the form of the thing itself tends to solicit or to emphasize the thought presented, is to be classified as display in advertising. Advertising construction in order to gain attention as an initial step and to sustain this thru physical control involves an understanding of all that which goes to make up both quality of thought and sense appeal. Display must also contain those elements in sequence which continue attention either consciously or unconsciously until the display, psychologically speaking, has not been perceived merely as a physical thing, but as a thought or emotion in relation to advertising appeal.

Display and Sense Experiences.—Display in advertising, applied concretely, relates to all forms involving inherent "attention getting" and "pull" factors thru a single one or any combination of the senses, so that the process finally leads to comprehension of the thought intended to be conveyed. The newspaper advertisement which assumes any form other than that of absolute news, recognizable upon analysis as an advertisement, is as truly display in its purpose as the most elaborately decorated show window. Likewise the toy balloon, which carries sample soap to the finder, is a form to be characterized as display. It therefore follows that those factors

which initiate a state of attention become of great importance. When display is thus concentrated upon itself, however, at the expense of the thought to be gotten over, it has failed in its purpose.

Analysis of the Advertisement from an Attention Standpoint.—A scientific analysis of any advertisement must begin with the questions, "Is my advertisement of such a nature that it is getting attention? Are people impressed with the fact of the existence of my article? Are they inclined to respond to the inherent service implications?" If these three questions are answered in the affirmative, complete attention value may be said to have been attained. *If people are not purchasing, yet the advertisement is well known, at least the attention value is not to be condemned, but the advertiser must search elsewhere for the difficulty.*

Relation of Attention to Sensations and Association of Ideas.—Attention relates itself to two sets of experiences, that of physical attention and appeal. The possibility of paying attention to anything at all is immediately due to the fact that a sense organ is responding to a stimulus. Without adequate sense organs we should not have the means of becoming conscious of the things in the world about us. Hence a study of sensation in connection with our appreciation of any advertisement is vital. *The sense of sight is the means by which the greatest amount of advertising is brought to our attention. The sense of hearing by means of the radio, however, is also becoming increasingly important.* The eye itself, in its different classifiable movements and adjustments to objects to be attended should be analysed in connection with any advertisement to find out whether the make-up of that advertisement is such as to encourage or to discourage attention. As soon as the eye begins to comprehend the form of a thing by means of eye movement, ideas begin to be associated with the object experienced. If this association of ideas is such as to please or inform, then physical attention and mental interest have synchronized.

Variable Factors in Mechanical Make-up: Distance.—Let us analyse the variable factors of eye experience which must be considered in our appreciation of the mechanical make-up of advertisements: for example, such factors as (a) distance, (b) styles of type, (c) balance, (d) the illustration, and (e) fusion. The distance at which an advertisement is placed from me varies for the different as well as for the same media, and decides whether or not I shall be able to get its message. For example, many street car cards have a lettering either so large or so small that the eye moves quickly on to another advertisement whose reading matter is more easily comprehended. However, the right seat in the right position may be such as to get my immediate attention. Curiosity, alone, which in some manner may have been aroused, will often help to overcome the physical resistance thus set up. Not a few electric signs are made which flash and time their messages all too quickly for the average passer-by. The distance, then, at which an advertisement is to be read by the so-called average person should be the first factor considered in the make-up of an advertisement. The type size should then be adjusted to this distance.

Styles of Fancy Type not Easily Readable.—The use of ornate or fancy type should be discouraged, unless the advertiser intends to make his appeal over a long period of time and wishes through constant repetition to individualize his work in this way. Tiffany & Company and The Gorham Company, both dealers in silverware, owe their advertising individuality partly to the style of type employed.

Type styles should be chosen in relation to the character, quality, and utility of goods being advertised. The right kind of selection individualizes the product and thus becomes a "pull" attention factor. A dignified announcement regarding an article of luxury demands dignity down to the most minute factor of its make-up. A mechanical journal on the other hand should not be characterized by fancy or ornate types, but by that style which suggests strength and regularity.

The Problem of Balance in Display and Appeal.—The first real problem, then, in connection with display becomes one of balance. How much shall I emphasize display in order to obtain maximum interest in my advertisement? If the fact of a balloon ascension becomes more important as a novelty effect than the message of the soap itself, display is destroying its *raison d'être*. So in the instance of an elaborate calendar, the

spirit shown in giving the gift is sometimes more consequential than the message which the gift is intended to convey. The problem is to synchronize and balance these two forces which together constitute the pull of our advertisement.

The Illustration.—One of the most important factors in the creation of advertisements is that of eye movement and adjustment in relation to the illustration. While the successful illustration, due to its human interest content, in part serves to please our demands for information by controlling the mechanics of eye adjustment, the climax of its use is mental in nature and, as such, it stands in a constant relation to the entire advertisement of which it is a part.

While many successful advertisers employ type alone as the immediate center of interest, most advertisers combine in a single advertisement both illustration and type. Where both are used, each should emphasize the merits of the other in initiating attention and sustaining interest.

An advertisement containing both illustration and text, then, has the combination of elements which creates a complex situation in relation to advertising composition, and the question becomes: What relationship should exist between the text and the illustration? The answer to this question consists in the use of psychological attentive factors in relation to advertising composition. A discussion of these factors follows.

Fusion in Relation to Appeal.—When attention factors are so unified as to lead to the intended appeal, which in turn is read and appreciated, fusion has been achieved. Thus an advertisement, thru fusion, becomes the mechanism by which the mind is affected and transformed in relation to concepts and emotions which transcend the present and which in turn initiate potential new individual experiences in terms of economic goods or services.

Factors in Attention.—Attention involving advertising construction composition as one of the steps leading to fusion stands in a constant relation to each of the following factors:

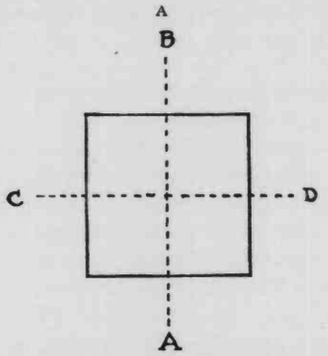
(a) The mathematical vs. the psychological square
(b) Focal point and eye movement
(c) The square and a circle vs. the rectangle and oval

(d) Eye movement in relation to balance and unity
(e) Eye movement in relation to proportion.

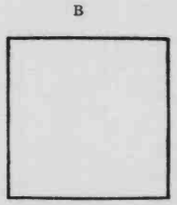
Let us discuss each of these and show their relation to effective advertising construction.

While these figures (Chart 1) appear to many to be perfect squares, there are two which are actually so. When the eye seizes upon any one of these "squares," its movement in comprehending the square as unity is dependent upon the way in which the eye is constructed to receive impressions. Eye movement due to the muscular construction is more natural vertically than horizontally. (See A, Chart 1, lines AB vs. CD.) Hence in comprehending the square, the eye tends to be drawn upward rather than downward. This movement in relation to an actual square has no inherent compensatory factor. (See B, Chart 1.) Consequently the muscular feeling involved tends to over-evaluate the distance AB and to under-value the distance CD. In order to compensate for the diminished horizontal exploitation, the introduction of a modifying factor becomes necessary. By increasing the base 3%, eye movements AB and CD combined, create the feeling of an absolute square. (See C, Chart 1.) Each advertisement should conform to these facts in creating a psychological rather than a mathematical square. If the student measures the base of small advertisements, he will find many adhering to this variable factor in advertising construction. In advertising composition the mechanics of eye control, then, consists in establishing such eye movement of the advertisement's component parts as will allow the reader to experience a sense of unity. When the movement is counter clockwise, compensatory factors must be introduced to balance the otherwise normal and more pleasurable clockwise movement of the eye.

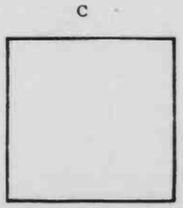
The focal point of an advertisement is that point or area to which the eye most readily adjusts itself, in order to conform to its attention control mechanism, in comprehending and assimilating the meaning of awareness of an object being presented to consciousness. If the focal point is too small or the specific "mass point" is too large for easy eye adjustment, the



A. To perceive this geometrical figure as a square, eye movements AB (vertical) and CD (horizontal) as well as unity are involved.



B. This figure altho mathematically a square is not psychologically so, for the pull of vertical eye movement vs. horizontal movement destroys the "square mathematical" relations.



C. This figure is a psychological but not a mathematical square. The over-emphasized influence of the vertical pull of the eye necessitates the introduction of a compensatory factor. Hence the base has been increased 3%.

CHART 1

advertisement is not accomplishing its first purpose—that of getting the initial attention of its reader.*

As in the over-evaluation of vertical movements vs. horizontal movements in the square or rectangle so in the establishment of a true center in a geometrical figure there is a mathematical vs. a psychological center. Each advertisement should be analysed to discover whether the main focal point is consistent with the variables to be found in relation to the form which the advertisement is taking.

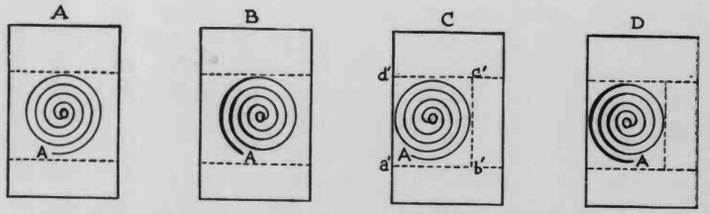
Once attention has established a point of orientation, clockwise movements may then be most easily controlled. The most natural eye movement is from the focal point right, circularly down and then up. Thus the above-mentioned orientation figures (Chart 2, B and D) need special attention control in relation to the law of eye movement. Eye movement intentionally diminished to enclose only a small area or increased beyond normal range necessitates special attention control in advertising composition. For instance, the natural eye movement either because of habit or inherent tendency, is stated by the psychoanalyst to be from the focal point right, down and then up, or circular in movement and clockwise. If the advertiser wishes to force an eye movement from the focal point to the left, he will need to introduce more stimulating factors to counteract the normal clockwise tendency. Thus mass factors involving "pull" influences need specific organized relations to sustain the feeling of unity implied in our use of correct form. The constant adjustment of mass relations in terms of attention necessitates variation emphases which are compensatory in nature. To illustrate more fully, observe Illustration D of Chart 2. While the circular movement is counter-clockwise it must be made heavier in nature in order to influence eye movement against its tendency to move otherwise. There is an im-

* In accepting the interpretation of eye movement, it is with the reservation that there are those psychologists who are beginning to dispute the absoluteness of these points of view of eye movement. However, to the advertiser, these aspects of focal point and orientation must receive constant attention. The implications contained in these discussions are true for him to the extent that advertising composition and construction are under compulsion to compel the attention of the reader. The concepts of this chapter afford, then, a basis for both construction and criticism of the final "attention getting" factors. Until the psychologists agree, the present thinking is adequate enough in establishing such concepts as result in effective advertisements.

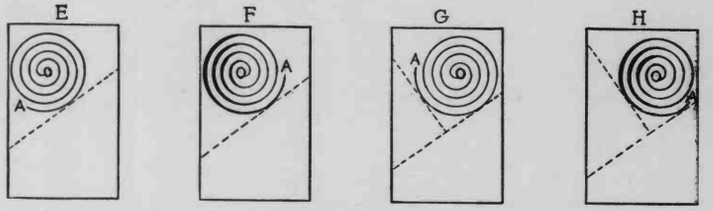
plied unity effect consistent in size in relation to the point chosen to begin the eye movement. This is comprehended easily and pleasurably within the rectangle a′, b′, c′, d′. But this unity is obtained at the expense of the white space above, below and to the right. In advertising composition, the advertiser is beset by those compensatory factors. His incessant problem is to get the maximum attention out of the space used. Compensatory space and mass factors necessitate constant adjustment to accomplish this.

In Chart 2, figures from A to L inclusive illustrate the following: first, the limitations of normal eye movement when once a focal point has been established. For instance, figures A, C, E, G, I and K exploited from their respective focal points are normally kept within similar restricted areas of the rectangle. Second, whenever the eye movement is intentionally directed counter-clockwise, as in Figures B, D, F, H, J and L, the necessity arises for compensatory emphasis to counteract the normal clockwise movement, hence the heavier lines. Third, the initial point and the compulsory exploitation develop space problems. It will be observed that the relationship between each exploited area creates a corresponding problem pertaining to the effective use of space in advertising composition.

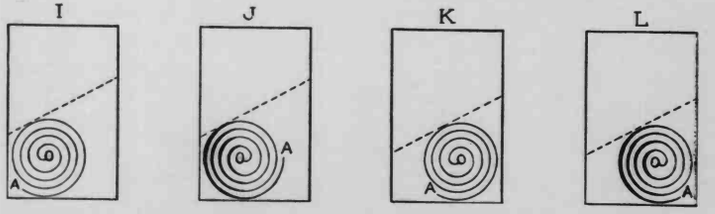
Focal Point and Eye Adjustment.—Attention in relation to the eye has as its initial stage in the process of advertisement construction to establish some one point as a beginning. Generally, this point is determined by the greater ease with which the eye can adjust itself in competition with other points in a field of vision. Other parts of the advertisement should then be so arranged and related that the eye is mechanically, and preferably unconsciously, forced into a reading of its component parts. If the advertisement is so arranged that the eye sweeps in its movement in an attempt to find a point or center of concentration, and is caught by the lines of a component part only to be led to a focal point of an adjacent advertisement, which is more impressive and which is seized upon in its restlessness, the effect on the first advertisement is non-attention. Many street car cards disregard the principle of focal point and eye movement in relation to unity and thus enable a com-



In A, for example, with o as the focal point, the natural movement is clockwise. Observe how exploitation from point o to point A creates, in this case, a double space problem.
In B, the counter-clockwise exploitation movement necessitates emphasis to force attention from o to A. Note double space problem here also.
In C and D, with the focal point to the middle left of the rectangle, at o, a similar situation exists. An even greater white space problem is created here.



In the above figures, E, F, G, and H, note the various space problems created when the focal point is either in the upper right (E and F), or in the upper left (G and H). Also note the emphasis which must be added in the counter-clockwise eye movements—F and H.



Above, we have the focal point in either the lower left or lower right of the rectangle, and the eye movement clockwise and counter-clockwise—and similar white space problems exist.

CHART 2

In all these figures, a white space problem in composition is created by the use of the rectangle and the circular eye movement.

petitive advertisement to double its attention value by leading the reader into the competitor's advertisement.

Thus focal point, eye movement in relation to component parts, and a feeling of unity with respect to the form being presented, are the three fundamental principles of attention basic in advertising construction.

In the following four figures of Chart 3, the focal point varies in each. If each represented an initial point in advertising construction, the eye movement would necessarily be compelled to such an exploitation as would finally utilize the space to be used.

A—of Chart 3 is a figure where the eye may initiate its movement either within the eye of the head within the base and then move upward to the rim and back to the base, or, the eye may initiate at the rim and go to the base until the unity thus portrayed is effected in consciousness. In either instance the component parts are successively organized in relation to unity. The artistry is a composition, the eye movement of which, starting from the base, is counter-clockwise. The heavy-rimmed surface and resultant exploiting orienting lines are such as to compel the eye movement downward rather than upward. This form in reality shows a balanced relation between competing focal points, each in relation to its specific eye movement and probably determined by the reader's distance from the figures, as to which point of orientation will be attended to. It is an example of two competitive focal points within a figure, each vying for attention, one of which adheres to the clockwise movement, the other of which is counter-clockwise, yet so cooperative when attention has been initiated that each reinforces the other.

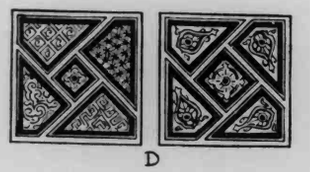
B—The horse herein depicted seems to initiate the reader's eye at either the point of the nostril or at the horse's eye. The black portion is not unduly compelling but rather serves as a background to emphasize the horse's head. The black suggests contrast. The mane is heavy enough to orient the eye clockwise. The component parts of the horse's head are thus unified.

C—The spiral shell is one of nature's products showing the unifying effect of the point which we shall designate an eye in

A

B

C



D

CHART 3

Illustrating focal point and eye movement

relation to the house in which the snail lives. The greater mass effect within the shell itself, to the right, establishes eye movement clockwise, while the circular movement at the left and top tend to accentuate the seeming eye as a fixed focal point. This in turn invites repetition of a movement which, because of the interest stimulated, can be described with no other word than enticing.

D—This square is broken into component parts each of which is different in motif, shade, and shadow. The unity of each part, however, is so related to the central inverted square or diamond as an initial point, that each surrenders itself to the successive perception of the attentive process until the entire square is experienced as unity. For instance, in Chart 4, starting with the circle or the square, we have gradually evolved a number of elliptical or rectangular forms. It will be observed that as we approach the golden section the most pleasing effect is obtained. The different geometrical figures have been drawn to show the shapes with which the advertiser has to deal. The upright rectangle presents entirely different problems involving arrangement as well as content than does the oblong. The same holds for the two kinds of ellipses.

Of all geometrical figures the triangle is said by the psychologist to possess the greatest attention value. However, the law of compensation is operating. It will be observed that such a shape involves the apparent waste of varying degrees of white space. Nevertheless it is a "sure-to-be-seen" figure.

Attention in Relation to Mathematical vs. Irregular Forms.—Attention is increased as we present forms inherently pleasing and we do prefer certain forms to others. When we leave the mathematical square our figure gradually becomes rectangular in form. As indicated in the illustrations (Chart 4) rectangles and ellipses may be varied in their mathematical dimensions. Experimentation has shown that people generally prefer one type of oval or rectangular form to another. For instance when the rectangle or ellipse assumes the mathematical relation of 3 : 5, or the so-called golden section, the effect is considered to be most pleasing. This is shown graphically in Chart 4.

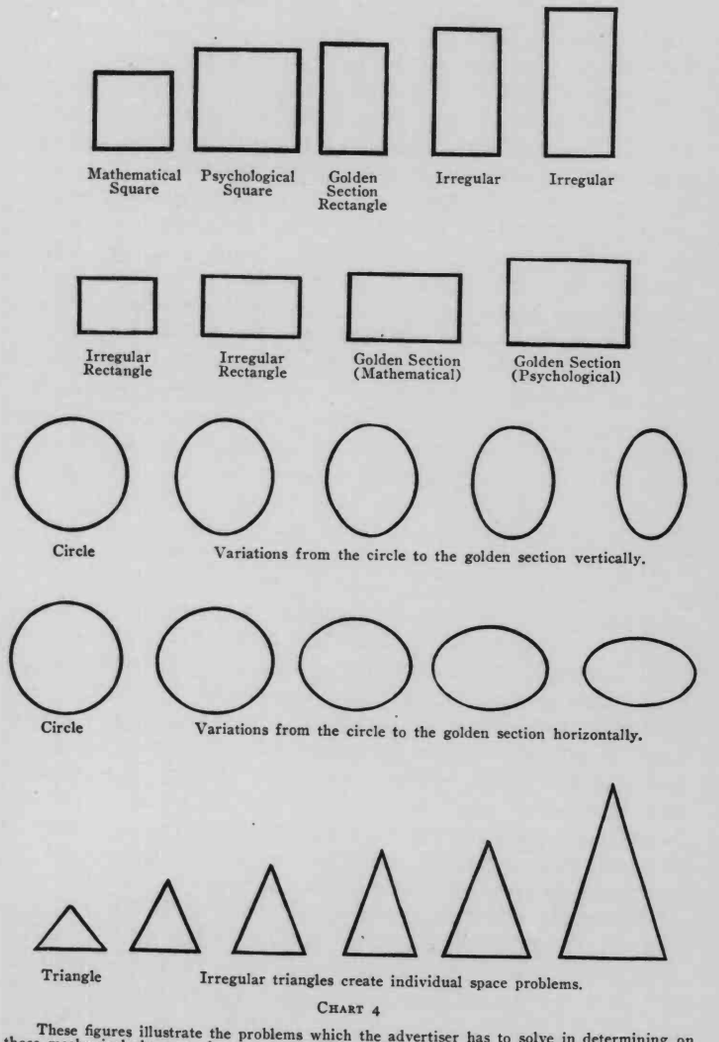


CHART 4

These figures illustrate the problems which the advertiser has to solve in determining on those mechanical shapes and proportions which result in maximum initial attention.

Moreover, the majority of people seem to prefer the irregular geometrical figure to the more symmetrical, and those with curved lines, and surfaces are often preferred to straight and angular ones. Nevertheless, there are times when each has its specific use. In passing, it is interesting to call attention to the shapes of doors, windows, playing cards, the daily paper, magazines, tables, and books. They are rectangular rather than square, even though it is just as easy mechanically to make goods conform to the square as to the rectangle.

Advertising copy for billboards, street car cards, letters, and full page magazines are thus compelled to conform to their standardized geometric spaces. Constant modifying factors, however, in relation to the form aspects of different advertising media are ever present. For instance the speed of rail passenger trains in getting billboard attention necessitates a study of compensation in relation to horizontal and vertical conflicts as well as distance factors. Street car cards stand in a constant relation to each other, competitively. *The extent to which form can be given to the inherent individuality of each advertisement in relation to its variables is the extent to which attention is being sustained.* Lack of appreciation of attention in relation to pleasing form in street car card composition often increases the already excellent card of a competitor at the expense of the poor card. On the other hand, attention and appeal brought to pleasing fusion in an advertisement would give added interest to the reader because of the artistic which always develops interest. Street car advertising today seems to excel in attention value for those advertisements which are excellent and unique within themselves. If a higher standard than maintains today were insisted upon by street car as well as railroad companies for each advertisement, the sum total of all street car advertising would be raised to a higher level and hence cumulatively would have greater attention value.

Street car advertising also has its modifiable form in relation to attention factors. For instance a car card advertisement in the process of construction, in order to obtain maximum attention, has to evaluate the distance factor which a specific space in the car compels. In other words, a study of the different space locations in street cars or railroad coaches should

be made so that unity and individuality might be maintained in relation to attention and the distance from which the advertisement can be read by the maximum number of people. The street car card placed in the front of the car, for instance, varies in effectiveness according as the majority of passengers are seated facing the front or across from each other.

Electric signs often combine artistic and novelty effects in relation not only to flashing lights but also moving lights the collectivism of which compels the observer to become form conscious. These lights often combine different colors and hues. Thus, attention is held by the unfolding of a night billboard drama by means of adherence to the principles of the operation of the eye mechanism involving form and color. When artfully organized, eye movement may be controlled until the dramatic interest of the climax results in a harmony of the component parts of the advertisement. At this point fusion results. The electric advertisement with its accurately adjusted proportions, timed movements, and climax becomes truly dramatic in relation to fusion as it stands high in the air against the darkness of the night—a silhouetted geometrical figure radiating thru its colorful tints and hues the spirit of the goods announced.

The use of billboards is often found antagonistic to the esthetic interests of a community. The following editorial taken from the New York *Times* is indicative of a struggle beginning to assert itself in relation to outdoor advertising. Certain it is, however, that billboard appeal is under pressure not only to adhere to attention factors, but so to fuse its component parts in the reader's consciousness as to suggest artistry in its various forms.

BILLBOARDS VS. "DELIGHTS"

In an analysis of the regulations issued by the New Mexico Highway Commission restricting billboard advertising, Mr. Chauncey S. Goodrich, a California lawyer, points out that, excellent as they are, they do not take cognizance of the fact that billboards are objectionable because they are ugly. He says this not in a spirit of criticism, but in order the better to drive home the theory that offenses to the

eye are as much nuisances as are offenses to the nose. This has already been stressed by numerous opponents of indiscriminate billboard advertising along roadways and railroads.

Mr. Goodrich quotes a phrase in a recent decision of the Supreme Court of the United States to the effect that "a nuisance may be merely a right thing in the wrong place—like a pig in the parlor instead of in the barnyard." From this he develops the argument that the mere beautification of roadside billboards does not in reality make them less objectionable. In fact, he goes so far as to assert that the more the advertiser tries to make billboards attractive the more he imports into the scenery something that does not belong there.

In fairness to advertisers, this distinction does not apply to billboards in cities or in commercial districts. In the country, billboards which mar the landscape are objectionable regardless of the skill with which they are designed. Only expediency has made it necessary in numerous States—as in New Mexico—to invoke danger to life and limb as the excuse for extending the police power to the regulations of wayside advertising. To the average road user the excuse is immaterial. The objective is esthetic, despite the opinion of a judge in the days of Queen Elizabeth, quoted by Mr. Goodrich, to the effect that a view is "a matter only of delight, and the law does not give an action for things of delight."

One of the advantages which New Mexico has in its attempts to control obnoxious billboard advertising is that no highway signs may be erected on lands belonging to the Federal Government, including the public domain, Indian reservations, National Forests and National Parks. As a large area of New Mexico still falls under one of these classifications, the task of regulation is made easier and the lines to be supervised are shorter.

Especially impressive is the rapidity with which the anti-billboard movement has passed from unformulated public feeling into law. Many States are now exercising control. Month by month the sentiment in favor of removing all unsightly boards is growing, and as it does so their defenders are beginning to realize that theirs is a losing fight. The people are determined to enjoy the "delights" of the country wayside.

Symmetry and Proportion in Relation to Advertising Construction.—Among the most vital factors in advertising construction are symmetry and proportion. Their significance to the advertiser can hardly be over-emphasized for a comprehension of the various divisional aspects makes it possible to construct the most pleasing kinds of advertisements. When it is realized that a single page in leading magazines for each issue costs thousands of dollars, maximum attention at minimum cost should be required by the advertiser who is to utilize that space. Hence a study of composition factors in relation to maximum attention becomes imperative. A study of "most pleasing effects" implies a greater number of readers of an advertisement.

By symmetry is meant a balance or harmony between the component parts of an advertisement which go to make up its unity. Or it is a repetition of exactly similar parts on opposite sides of a divisional line. For instance in Chart 5, Figure A is mathematically symmetrical. Figure B is also symmetrical, but with such variations in relation to its two divisional parts as not to destroy our sense of unity. This kind of symmetry is seen in nature, and while bilateral, has similarity of relations but is not identical. Advertising construction involves a recognition of these factors.

Balance may also be used in relation to parts of composition involving its unity where a specific idea of balance is to be portrayed. For example, in Chart 5 (C and D) we have two factors involving balance in relation to our appreciation of the laws of physics. Artfully presented, the composition becomes harmonized opposites in relation to our sense of unity.

By proportion in advertising is meant a proper relation of all the parts so arranged as to result in that unity which is most pleasing. Proportion is part of a flow wherein each part is so organized as to stimulate interest in another part. Harmony

and contrast thus become factors which may be organized mechanically as to arouse maximum interest with the maximum amount of pleasure.

Chart 6, Figure One, is illustrative of certain psychological facts pertaining to line divisions and proportions ascertained

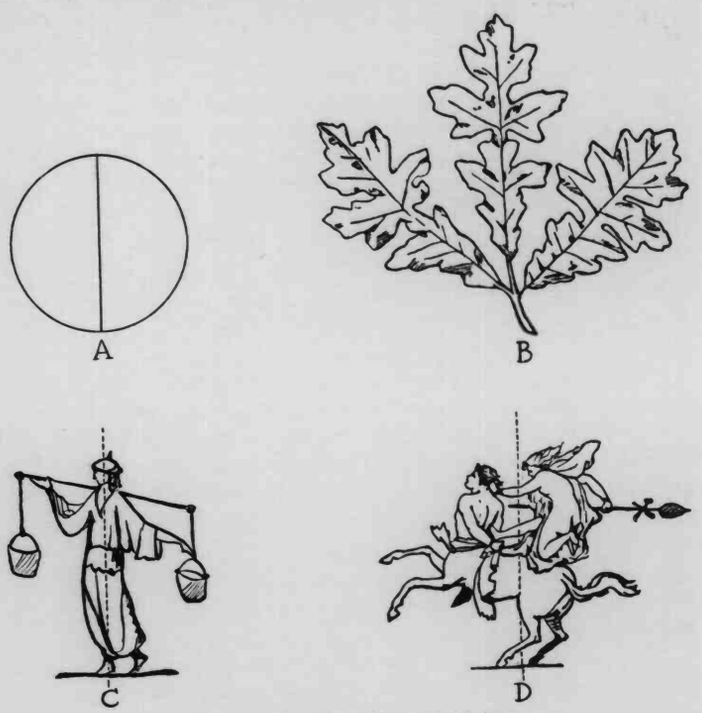


CHART 5.—Examples of division and balance

by psychological tests which show the following tendencies to prevail:

(a) In moving the eyes from the bottom up, the vertical lines appear to be standing.

(b) In moving the eyes from the top down, the vertical lines will appear to be suspended.

The different divisional points of each kind of line vary in their pleasing effect with respect to the above two movements. If an unevenly divided vertical line above the center is chosen (see Chart 6—A to A′), the eye movement is directed first up from A to A′ on the same line. The effect most pleasing is the part from A up to C′. If the eye is directed down from A′ to C′ and then to A, the section from C′ to A will be found most pleasing. In other words, we prefer vertical eye movements from longer to shorter distances when exploiting upward. When exploiting downward, we still prefer the longer distance to the shorter.

(c) The natural exploitation of vertical lines is from the bottom upward.

(d) The mathematical division in line D appears as unequal because of the extra muscular strain incited by the natural tendency of the eye to sweep upward which begins to assert itself at the divisional point as the eye moves upward. To compensate for this a psychological center would need to be established at a point above the mathematical center. (e) This center then gives the impression of a mathematically divided line.

Chart 6, Figure Two, is also illustrative of the varying factors involved in proportion when horizontal lines are involved. The following factors maintain:

(a) The division of line E is both psychologically and mathematically equal. This is different than the same line divided vertically.

(b) The eye naturally tends to orient from the center and be pleased without compensatory factor or factors in exploiting the bilateral division of a horizontal line. In order to secure greater attention value, many advertisements violate these principles at the expense of unity.

(c) A horizontal line bilaterally divided produces a more pleasing effect than that of the vertical line.

Proportion involving a relationship between two unequal parts is pleasing to the majority of people when the ratio between the parts is that of approximately 3 : 5. In other words when there is too great a difference between the divisional parts

of a line or figure, the effect is neither stimulative nor pleasing. The above factors relating to proportion and line divisions are constantly being used in scientific advertising construction. The

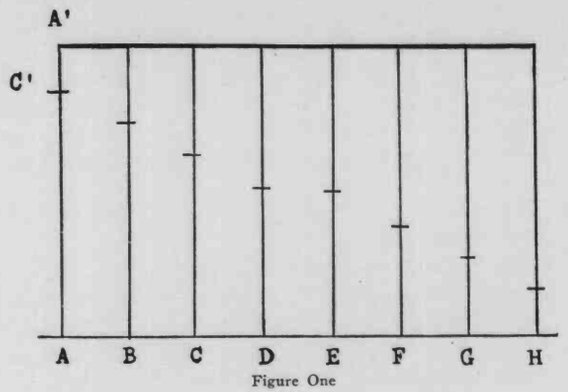


Figure One

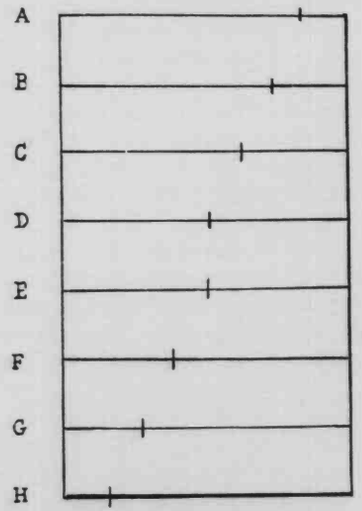


Figure Two

CHART 6.—Illustrating horizontal and vertical line divisions in relation to pleasing effect

advertiser's task involving the construction of his advertisement necessitates answers to the following questions:

(a) Would it be better to use the horizontal or vertical influences to emphasize the appeal being made?

(b) What form is the advertisement to take? Whatever the form, symmetry, division, and proportions need to be studied.

(c) Are compensatory factors necessary to give a sense of unity to the advertisement?

In advertising construction, however, if the advertisement is in two unequal parts (see Chart 7, A), the problem is so to compel eye movement as to unify the effect. Many advertisements create a divided effect and thus lose in attention value. However, the advertiser has to determine, as in Chart 7, A, which divisional part the reader's attention should first seize upon. Generally speaking that advertisement in which the relation between the divisional parts emphasizes the upper part seems most pleasing. For instance in Chart 7, while Figure B is equally divided, it is not so pleasing as A. Again C, or where the division is above the center, is pleasing provided the pull is downward and both parts unified as to effect. However, while these principles seem to hold generally, nevertheless due to variables, there are many exceptions. When as in B the advertising effect to be created is such as to give us a feeling of breadth or dominance of eye movement from right to left or vice versa, then laws pertaining to the horizontal division of lines maintain in order to secure unity. Thus advertisements created in mathematical horizontal or vertical relations will be most effective as they conform in their construction to the principles either of horizontal or vertical divisions.

Chart 7, Figures D, E, and F, represent possible vertical divisions and tend to create effects pleasing or displeasing with respect to vertically divided lines. Notice how D is equally divided and most pleasing of the three. However, observe how much more pleasing D or E is compared with F. These principles need careful consideration in establishing proportion in relation to attention.

Advertisements, Figs. 4, 5, 6 and 7, analysed in relation to the previously discussed attention factors are each different, yet

consistent in their construction involving principles of attention.

Fig. 4.—The Shaw Furniture advertisement has established at least one important focal point or center of interest in the stand and globe which is in immediate relation to the arms of the chair. Or we may even be aware of the cushion of the chair itself. There are three proportionate aspects; first,

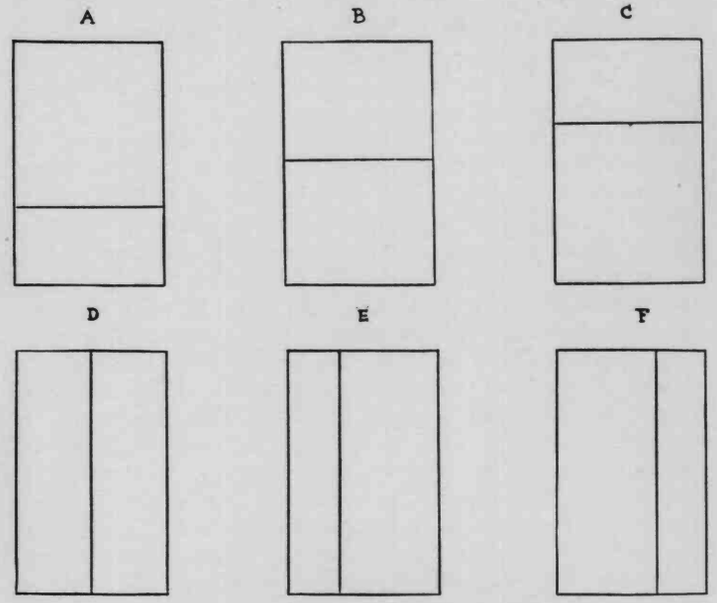


CHART 7

the white space below; second, the floor space; third, the wall space. The latter, in turn, emphasizes both a horizontal and vertical divisional eye movement. The horizontal eye movement is struggling with a vertical line movement so as to maintain a sense of proportion as 3 : 5 in regard to the rectangle which contains the component parts of the advertisement.

Proportionately the white space below is suggestive of a divisional proportion of 3 as compared with the remainder of the advertisement which is 5 (3 : 5).

FIG. 4.—Illustrating focal point and well distributed space surrounding it

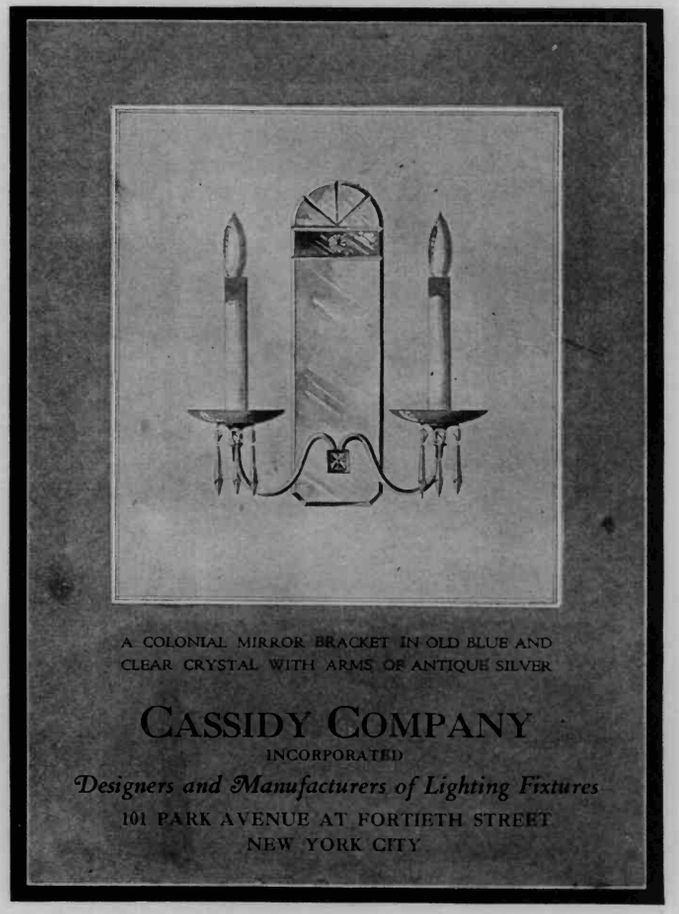


FIG. 5.—A rectangular advertisement displaying a unitary sense and maintaining a simultaneous contrast

The shaded floor effect serves not only to contrast the relations but to bind the divisional parts of the advertisement together. Now notice the border. It is secondary in its influence, yet adds dignity, and co-functions to bring about a sense of unity.

Fig. 5.—This advertisement is rectangular in a unitary sense. The mathematical and color relations maintaining between the black and white are called a simultaneous contrast. Its two tones are nicely balanced so as to accentuate the wall bracket. The candle-sticks involve two vertical eye movements in relation to the divisional lines in the beaded socket container in which the candles are set, thus bringing about a proportionate division at a point below the center. This is in turn emphasized and made pleasing in eye adjustment by means of the three crystals hanging to the candle cup. Again this attention is assured by the curved arms of each candle-stick which both bind and break the crystals. The candle bracket in its unity is bilateral in its proportionate appeal. A slight suggestion of an oval at the top by means of radiating grooves and an enticing or decorative focal point properly shaded, keep the eyes from wandering too far vertically. The overly shaded area is of such saturation and quantity as to balance the lighter-tinted enclosed rectangle. The black border has a degree of intensity and serves more to restrain the eye movement and control it within the rectangular enclosure than to become a part of an entirely unified effect. It should be remembered that a border is simply to make possible a feeling of unity by being harmoniously related to the component parts of an advertisement. In this illustration we are decidedly conscious of its contrast relations to other parts of the advertisement.

The copy, however, is perhaps too weak. It does not dominate the attention.

Fig. 6.—The "de Sherbinin" advertisement is both bilateral and vertical in its construction. A vertical line drawn directly thru the center shows this to be true. A suggestion of a triangle is incorporated in the curved line serving as a base for the lamp. Again, radiating rays from the lamp, once the rim of the lamp has been sensed, orients the eye downward so that we become conscious of the headline of the advertisement. The

INTENTIONAL SECOND EXPOSURE

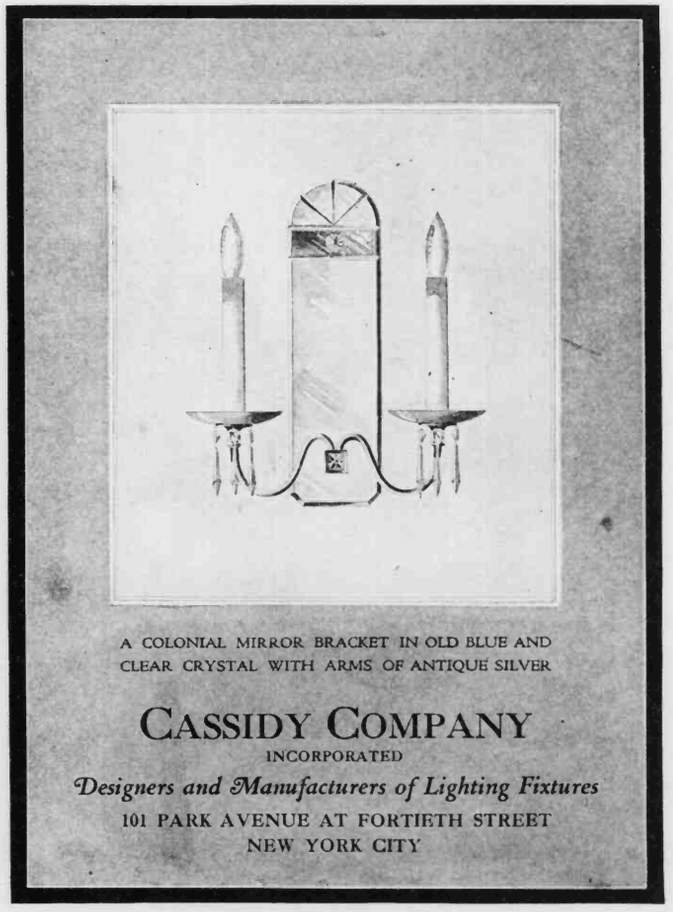


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FIG. 6.—Illustrating an advertisement which is bilateral in its construction

headline, however, is difficult to read. The type, while small, is distinct and easily read if the reader is really interested. The space assigned to the text contains balance as to the curved white spaces which in turn stand in contrast in the broken vertically shaded border effects at the lower corners. The trade name is distinct and harmoniously related as a base factor.

The upper half of the advertisement, shaded in effect, has a daring border. Under ordinary conditions it would compel the eye to move vertically upward. But a focal point suggested in the small ornament topping the lamp stands in a relation to the divisional radiating lines of the lamp shade where the eye movement is downward. The horizontal band of the shade containing dancing figures entices the reader to interpret its meaning. But the general pull downward combined with the drive by means of the shaded and proportioned border, with its white vertical lines softening the drive, compels reading of the text below.

It is a remarkable advertisement in its power not only to control eye movement, but to challenge the reader to dispute the merits and artistry of the lamp.

The defect of the advertisement artistically is that unity is not entirely obtained. The broken border tends to destroy our sense of unity and even proportion. Yet in spite of the defect, the lamp, as such, fuses as a pleasing decorative object and becomes an object of scrutiny. The black mass overbalances the white space and yet by contrast the white space also controls. The self is undoubtedly divided in an attempt to harmonize many component parts of a complex advertisement.

Fig. 7.—The Nursery advertisement employs an oval in the approximate ratio of 3 : 5. It is not persistently dominant in its influence for the oblique lines, triangular in their suggestiveness, lead the reader downward to the heavy base containing the trade name. The observer, however, is constantly conscious of the oval line. While it contains a beautiful garden, even enticing, yet the advertiser has said, there is more to be learned, dip deeper into its meaning. A fancy script type—somewhat light but effective—again suggests that we look at the beautiful garden. We do. Again we are conscious of the dark base below. This advertisement while enticing in certain

FIG. 7.—An advertisement in which the observer is constantly conscious of the oval line

parts conforms to proportion in its use of white space at the lower right and left sides. The shaded lawn suggesting steps entices us to an eye movement to the left, then back again, and to the right. The general movement is circular and hence pleasing. The broken oval stands in a 3 : 5 relationship to the entire advertisement, while the divisional aspects of the space below is divided and yet so harmonized as to produce a feeling of balance with respect to the oval content above. Perhaps the base tends more to punctuate the advertisement than to be an harmonious factor. Again, notice the small balancing factors at either side of the black base which accentuate horizontal eye movement and serve to keep the upper part of the advertisement from becoming top-heavy.

Summary.—The advertiser is under constant pressure to be creative with respect to all attention factors involved in form, symmetry, harmony, proportion, and balance. In his compositions there is the constant necessity to determine the psychological versus the mathematical center. Moreover, the question of the use of circle, triangle, square, rectangle are also constant problems.

In developing copy and layout for the different media, the advertiser is often restricted in space and furthermore is frequently uncertain as to where his advertisement will be placed in competition for attention with others. Billboard shapes differ in the size of the pages as well as in the different kinds of paper which they use. Advertising men are often compelled to use full-length columns for advertising. These shapes necessitate unusual ingenuity to establish focal point and eye movement in relation to a unitary perception.

The full-page advertisement, however, is ideal for the advertiser. Regardless of its dimensions it enables the advertiser to utilize all known psychological laws in terms of maximum attention factors.

Advertising copy and composition will some day be submitted to impartially scientific and art experts. Their combined judgment will be based on all essential factors in getting maximum attention with a minimum of effort. When this realm has been entered, greater efficiency will result. In terms of

money this literally means the saving of large sums of money yet to be determined.

ADVERTISING UNITY AND PRINCIPLES OF CONSTRUCTION

Unitary Effects in Advertising.—This brings us to a discussion of those advertisements, a passing glance at which impresses us as simple or complex in nature. *Whenever an advertisement is thought of as a unit and cannot be easily divided into parts, the effect may be said to be simple.* Figs. 8 and 9 have been reduced to comparative simplicity in 10. The problems arising in their construction is described as follows: Figs. 8, 9, and 10 show the development of arrangement by the printer in his attempt to harmonize the principle of eye adjustment to a focal point and to eye movement which is both pleasing and simple in effect. Fig. 8 is old fashioned in effect; it is without a border, thus destroying the sense of unity; there are too many factors emphasized and not enough regard for an initial point for eye attack. Fig. 9 is still without a border, but it attempts to unify by means of the fancy lines about the word "Craftsman." The new arrangement gives more regard to varied focal interests, but altogether is rather ornate, and hence detracts from the message intended. Fig. 10 has been given a dignified border, has emphasized the important thought by heavy type, has made secondary the unimportant thought by reducing attention value, and has observed eye movement. It is simple and dignified. Thought and arrangement are thus brought into harmony. These advertisements are typical of the process necessary to produce the best effects, and every advertisement should be arranged and rearranged until a feeling of harmony results.

Principles of Grouping.—It will be observed that the eye readily adjusts itself to groups of two's and three's. Three seems to be the more pleasing, while a grouping of four is not so easily comprehended. The effectiveness of many advertisements is destroyed by a lack of observance of these principles of grouping. The balance of white space and text is also an important factor. Too little white space tends to lessen the possibility of eye adjustment and eye movement. The eye is

THE CRAFTSMAN
FOR
APRIL
WILL CONTAIN
ILLUSTRATED ARTICLES
UPON
LANDSCAPE GARDENING
INTERIOR DECORATION
AND
THE ART HANDICRAFTS
Also, a study upon Two Lives of William Morris, Art Notes, and Reviews of Recent Books dealing with Artistic and Economic Subjects
The Craftsman : Syracuse, New York
ON SALE HERE

Fig. 8.—The sense of unity is lacking

THE CRAFTSMAN
For April
Will contain Illustrated Articles upon
LANDSCAPE GARDENING
INTERIOR DECORATION
THE ART HANDICRAFTS
Also, a Study upon Two Lives of William Morris, Art Notes and Reviews of Recent Books dealing with Artistic and Economic Subjects
THE CRAFTSMAN SYRACUSE, NEW YORK
On Sale Here

Fig. 9.—The attention is here centered, but the general effect is still unsatisfactory

compelled to search about instead of easily and naturally adapting itself to the mechanical parts of the advertisement. Many merchants are appalled by the appearance of white space. To them it signifies a lost opportunity. To the careful advertiser, however, it more often typifies a sure-to-be-seen advertisement.

FIG. 10.—A sense of unity and the centering of attention has been realized

Figs. 11 and 12 excellently illustrate what a good printer accomplishes by strict adherence to these principles of arrangement. Fig. 11 has an entirely too scattered effect: it is difficult for the eye to seize upon the focal point in its comprehension of the entire advertisement. The moment we begin to read the improved form, Fig. 12, however, attention sweeps us into recognition of the entire page. The partial border of Fig. 11 fails to give a sense of unity. It creates the impression that the advertising message is bursting out the sides. Fig. 12 shows the border effect changed and yet so in harmony with the text as to create dignity and emphasis.

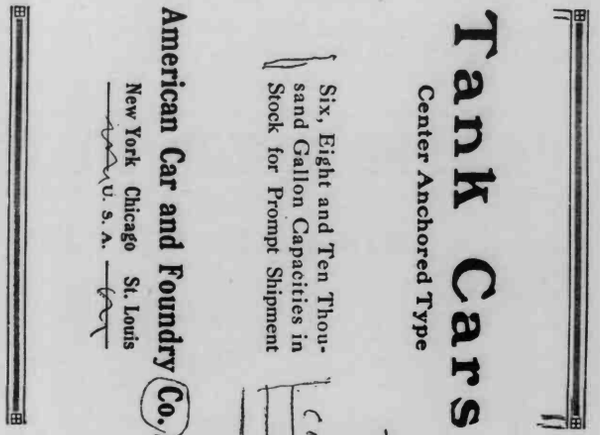


FIG. 11.—The arrangement does not permit of immediate eye adjustment

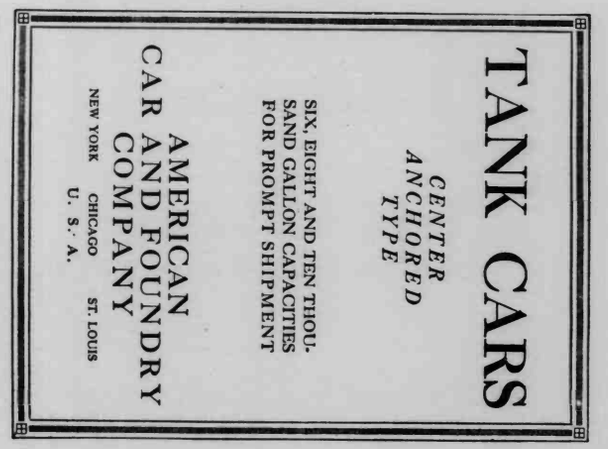


FIG. 12.—The effect is simple and conforms to eye adjustment

Disintegration: Complex Advertisements.—*Advertisements can be broken up into parts such that the reader passes from one division to the other.* These advertisements are then

FIG. 13.—A complex advertisement which needs to be simplified

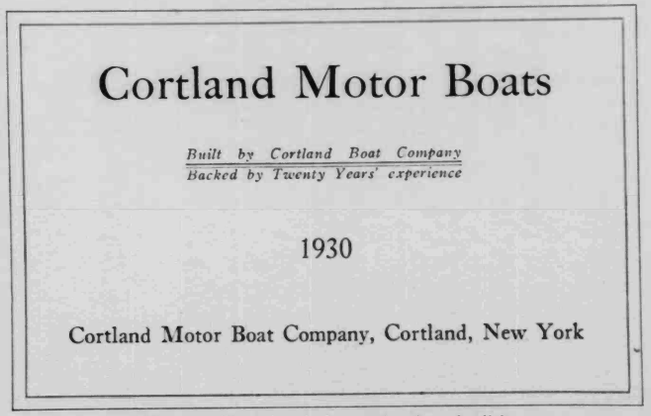


FIG. 14.—The printer's form reduced to simplicity

said to be complex in nature. A complex advertisement, however, has its dangers. If its divisions are not such as to lead from one part to the other, or, if one part tends to send the

FIG. 15.—A complex advertisement

eye movement to another advertisement, in both instances failing to give us a unitary feeling, then the advertisement loses in effectiveness. The simple advertisement, if the unitary effect is decided and forceful in its thought appeal, is not thus endan-

FIG. 16.—Clearly defined border limits

gered, for it has no divisions. Fig. 13 is an example of a complex advertisement. The message is simple, yet the original writer has tried to tell his story by a most complex arrangement. Fig. 14 is the printer's form reduced to simplicity. The latter's unitary effect is decidedly an improvement, and in its

simplicity and pleasing arrangement produces a much better impression than the needless complex repetition of Fig. 13. A complex advertisement, generally, should have its parts so related as to produce interest in every other part. But where the parts are telling the same story, as in Fig. 13, we have affectation entering. These two advertisements represent simplicity vs. affectation. Fig. 15 is a complex advertisement. The problem is to give the reader a sense of unity in relation to the component parts of the advertisement.

All things being equal, if a complex advertisement can hold

FIG. 17.—Broken borders

the eye and the mind in a perusal of its several parts, in comparison with a simple advertisement, the former undoubtedly has the better chance of arousing a greater number of associations in the reader's mind. Each, however, has its advantage. The simple advertisement depends upon thought expression in a unitary mechanical form; the complex advertisement depends on two or more divisions of itself to lead to a unitary effect.

Principles Governing the Use of Borders.—A feeling of unity is usually realized by means of a border. A border keeps the eye from wandering to other parts of the page and tends to force the eye within its enclosure. It has the inherent quality of giving individuality as well as a sense of unity to the text. It becomes the factor which gives form to an advertisement and

often has the effect either to draw or to repel attention. Two advertisements, side by side, one with and the other without a border, are vying for attention. The bordered one will usually win. The border, however, should always be made subservient

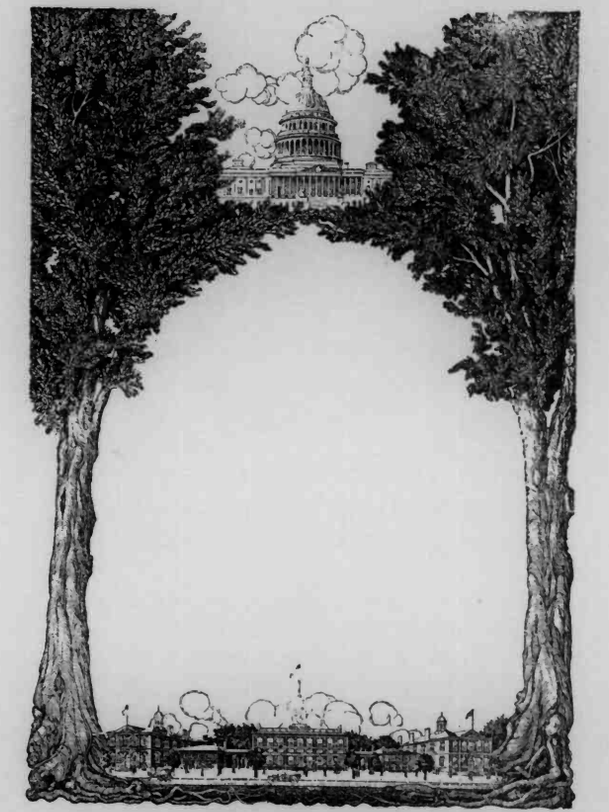


FIG. 18.—Novelty effects

to the thought of the advertisement. When the reader is more conscious of the border than of the advertisement, and his attention is not led to the text which it encloses, the unitary relationship of the individual parts of that particular advertisement has not been attained.

The use of a border should be determined in relation to the feeling of unity. Whenever an advertisement's unity would be created or emphasized by its use, then a border should be chosen. The unity of an advertisement, however, is often assisted by omitting a border. Many full page advertisements in magazines omit a border and thus tend to suggest the news aspect of their content. The arrangement of the parts of these

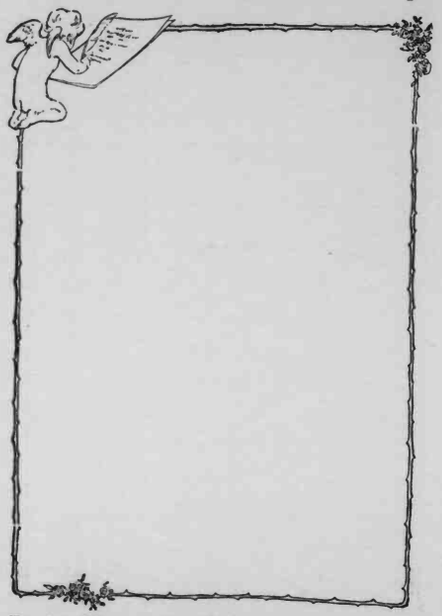


FIG. 19.—Where an idea within the text is an integral part of the border

advertisements, however, should be such that a unitary effect be retained.

Classification of Borders.—Advertisements permit of the following border classification: first, there are those without borders (Figs. 8 and 9); second, those with clearly defined border limits (Fig. 16); third, broken borders (Fig. 17); fourth, there are borders which introduce novelty effects (Fig. 18); fifth, there are those which are broken in a manner to permit an insertion of some idea to be found within the text (Fig. 19).

Whenever the idea of space is desired and a border would tend to destroy this concept, the entire advertisement should be without a border or that part which suggests space. The idea

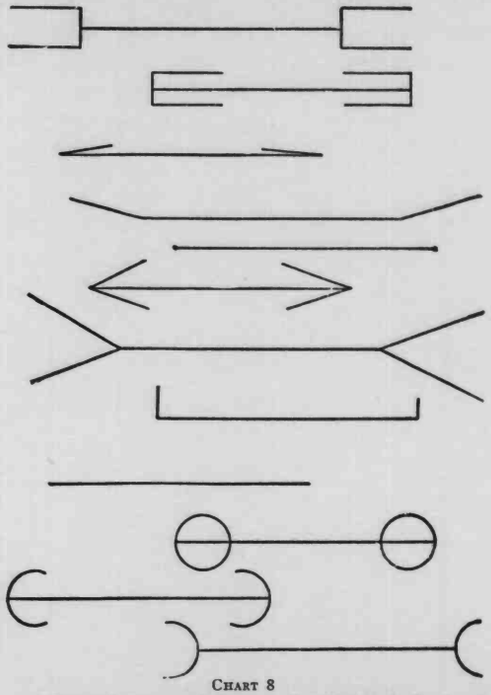


CHART 8

A disregard of many of these so-called illusions in line length often decreases the possible effectiveness in attention. Notice the seeming difference in length of each line depending on whether the eye is oriented in an extensive or intensive relation to itself.

(From Witmer's Analytical Psychology)

of unity, however, should be held in mind. The special effect should not be such as to lead one away from the thought of the advertisement.

Fig. 17 is an example of the effectiveness to be obtained by breaking the border. It tends to create an atmosphere of freedom and slightly to increase the size of the advertisement.

Fig. 18 introduces a novelty effect which creates atmosphere before we have entered under the shade trees. The dignity of the outside effect is greatly enhanced by the announcement of

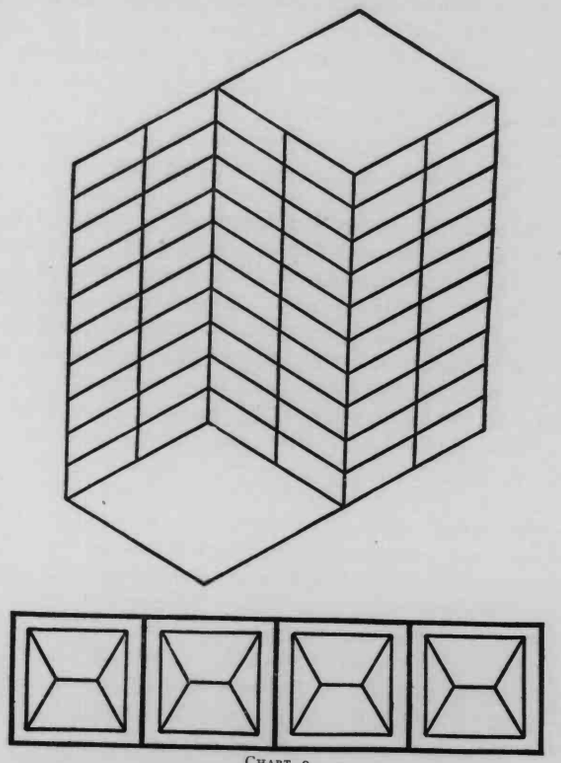


CHART 9

Fix the eye steadily upon a single part of any one of the above diagrams. Observe the tendency of the figure to change from projection to a flat surface and then to perspective. An appreciation of these illusory principles in advertising construction are often effective in gaining more effective attention.

(From Witmer's Analytical Psychology)

designs and engravings. Its form is suggestive of quality. The bottom of the advertisement is detailed, yet is quite secondary to the thought of the text.

Fig. 19 illustrates the possibility of weaving the thought of the text into the border. It is appropriate that Cupid should center the attention. It is also true that Cupid tends to force the attention within the advertisement itself. The simple yet artistic line effect of the border is also in keeping with the entire thought of the text which is a wedding announcement. The *finesse* suggested in this form necessitates the use of a type graceful and refined in appearance.

EXTENSIVE ASPECTS OF ATTENTION

Attention in Its Extensive Relations.—Attention in relation to advertising composition is only a part of the story of attention. The external aspects or the competition of one advertisement with another needs consideration. Undoubtedly the increasing use of color in magazine advertising, the use of two or more pages and a willingness to use more space are indicative of the advertiser's struggle for the reader's attention. Consequently, extensive competitive factors need consideration. These may be defined as follows and their relation shown to competitive advertising display.

The power of any object to force itself into our attention depends on the absence of counter attractions. The full-page advertisement, the single column advertisement on a given page, the single and often especially shaped street or railroad card toward which the passengers face,—these are compelling efforts to dominate the attention without competition.

The power of any advertisement to attract our attention depends on the intensity of the sensation aroused. This may be *initial* as to a point or awareness with respect to the entire advertisement.

Focal point and eye movement should be of such intensity as to seize and control the attention until the component parts of the advertisement are experienced as unity. Thus color effects including black and white need careful consideration. To the degree that color and line accentuate the intellectual or emotional content, is interest sustained.

The power of any advertisement depends upon the contrast it forms to the objects preceding or following it.

Advertisements placed on the same page with others stand as competitors with all other reading matter on the same page. An advertisement of itself may seemingly be strong, but in conflict with others may appear weak. This fact alone is a constant challenge to the advertiser to give as much character, intensity, and originality to the inherent characteristics of his article in his advertising appeal as is possible. The pull of each advertisement should be strong enough to command attention in spite of the conflicting attention factors in surrounding advertisements. Street car advertising has this aspect of attention as a constant problem.

The power of an advertisement to attract our attention also depends on the ease with which we can comprehend it.

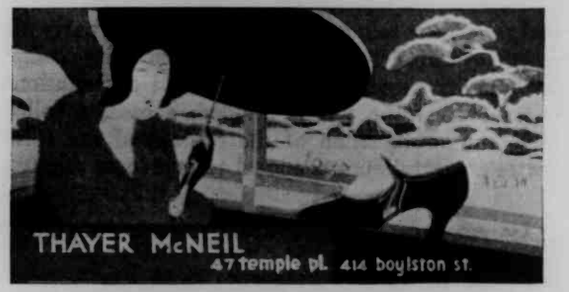
Focal point, eye movement, and component parts of an advertisement synchronized in relation to intensity, competition, and individuality should result in a simple exploitation of the advertisement. If the self is divided, a conflict follows. A conflict in our appreciation of the content of the form often necessitates powerful human appeal to overcome this defect.

CLASSIFICATION OF DIFFERENT ADVERTISING FORMS

Classification of Advertisements as to Form.—Advertisements with respect to their mechanical form of construction may be classified as follows: the advertisement projective, the advertisement descriptive, the advertisement perspective, the advertisement aerial, the advertisement selective, and the advertisement as demonstration.

The Advertisement Projective.—Whenever an advertisement is so constructed that one's initial attention seizes upon a character, symbol, or article which seems literally to jump out of the page, thus challenging our interest to continue to read—we shall term such an advertisement projective. Such a presentation if effectively used tends to arouse an emotional response to the stimulus being presented. In terms of sentence structure the exclamation or a question containing the element of curious surprise best explains the psychology which this form is capable of suggesting. Its intensity may be too strong and may even offend the reader. There can be a feeling of too

Umh! Just taste it!



The atmosphere of the "Toyo" trade name

Tireless advertising for tires

FIG. 20.—Illustrating projective composition often used effectively in outdoor advertising

much boldness which may offend rather than incite surprise passing into interest. Projective advertising construction, then, requires skilful art work. To obtain this effect many advertisers present an article without a background which gives projective character to the article being presented. Fig. 20 gives three illustrations of the use of projection as a principle of advertising composition. With the exception of The Thayer McNeil advertisement, the background has been sacrificed in order to accentuate the merits of the product alone. In these advertisements color was used and became a compensatory factor.

The Advertisement Descriptive.—Those advertisements which are presented on a flat surface so that the perspective and projective elements are secondary, are to be called descriptive in their nature. Those illustrations which conform to the effect which is obtained by using a camera would come under this classification. If the illustration, however, attempts by means of a camera picture to emphasize the perspective content as such, the effect would not come under this classification. Many advertisements wherein the perspective is an essential part of the idea, as in a room showing linoleum rugs or draperies, require ingenious construction in order to keep the eye movement limited to a horizontal flat surface. The psychology of an advertisement descriptive is more intellectual in its appeal. It tends to stimulate and challenge us to satisfy our demand for facts or information. In sentence structure we are inclined to use the question and ask: To what extent? What for? Why? Reproduction of camera effects are often dull and uninteresting unless the greatest skill is employed. Fig. 21, which is an advertisement advertising the *Ladies' Home Journal,* is worthy of note in that what would ordinarily be a descriptive advertisement has been given a projection tendency—it reserves at the same time, however, a descriptive feeling. Fig. 22 is an advertisement which is typically descriptive in content. It is photographic and is on a flat service. Notice how the composer has attempted to introduce a projective factor by showing a section of the fence closer up. As already stated, the psychology is that of self-initiated interest. It more nearly conforms to preperceptive interest. Its presentation

INTENTIONAL SECOND EXPOSURE

Umh! Just taste it!

The atmosphere of the "Toyo" trade name

Tireless advertising for tires

FIG. 20.—Illustrating projective composition often used effectively in outdoor advertising

much boldness which may offend rather than incite surprise passing into interest. Projective advertising construction, then, requires skilful art work. To obtain this effect many advertisers present an article without a background which gives projective character to the article being presented. Fig. 20 gives three illustrations of the use of projection as a principle of advertising composition. With the exception of The Thayer McNeil advertisement, the background has been sacrificed in order to accentuate the merits of the product alone. In these advertisements color was used and became a compensatory factor.

The Advertisement Descriptive.—Those advertisements which are presented on a flat surface so that the perspective and projective elements are secondary, are to be called descriptive in their nature. Those illustrations which conform to the effect which is obtained by using a camera would come under this classification. If the illustration, however, attempts by means of a camera picture to emphasize the perspective content as such, the effect would not come under this classification. Many advertisements wherein the perspective is an essential part of the idea, as in a room showing linoleum rugs or draperies, require ingenious construction in order to keep the eye movement limited to a horizontal flat surface. The psychology of an advertisement descriptive is more intellectual in its appeal. It tends to stimulate and challenge us to satisfy our demand for facts or information. In sentence structure we are inclined to use the question and ask: To what extent? What for? Why? Reproduction of camera effects are often dull and uninteresting unless the greatest skill is employed. Fig. 21, which is an advertisement advertising the *Ladies' Home Journal,* is worthy of note in that what would ordinarily be a descriptive advertisement has been given a projection tendency—it reserves at the same time, however, a descriptive feeling. Fig. 22 is an advertisement which is typically descriptive in content. It is photographic and is on a flat service. Notice how the composer has attempted to introduce a projective factor by showing a section of the fence closer up. As already stated, the psychology is that of self-initiated interest. It more nearly conforms to preperceptive interest. Its presentation

FIG. 21—A descriptive advertisement with a projective tendency

Beautiful fencing need not be expensive!

Although HABITANT FENCING costs less than most fine wooden fences, it is not a cheap fence. In fact, it is made from the finest Northern White Cedar (which never requires painting)—so staunch that it actually lasts a lifetime. Comes complete with posts, ready to set up. Picturesque and practical for protection, ornamentation or boundary. For your town, suburban or country home, HABITANT FENCING is the last word in quality.

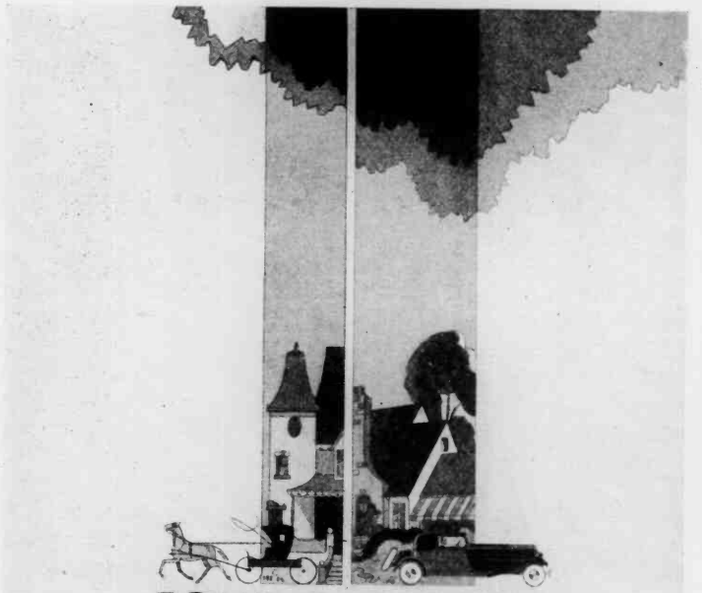
Write for descriptive booklet and surprisingly moderate cost. Garden furniture, too, of the same enduring wood.

HABITANT SHOPS
Incorporated
BAY CITY MICHIGAN
Sales Offices and Showrooms in 62 principal cities

HABITANT FENCE
AND GARDEN ACCESSORIES

FIG. 22—A simple descriptive advertisement

INTENTIONAL SECOND EXPOSURE



FOUR BILLIONS FOR NEW HOMES

LADIES' HOME JOURNAL
THE LEADING HOME MAGAZINE

JOURNAL readers a generation ago built their houses close to the street—so they could sit out on the front porch in the cool of evening and chat with friends who passed on foot, or wave to those who leisurely drove behind old Dobbin. • Come the motor car—and the JOURNAL planned new houses set back from the pavement. "A house with a lawn in front of it is prettier," we said, but actually we were trying to get away from lights, from dust and noise. In what was left of the back yard we built a garage, and down beside the house a driveway. There was no room for a garden. • • • • • • • • But people want flower plots—color outside as well as inside their homes. And to meet their need the JOURNAL has again planned—Garden Homes. Once more, in 1930, homes are being built close to the street, but the friendly porch where we can sit on summer evenings is out back, in the seclusion of the garden. Inside, the living room, too, faces beauty of our own selection—and on the street front are the garage, the kitchen and the entrance for store deliveries. • • • • Hundreds of thousands of new homes are being built this year at a cost of $4,000,000,000. Many of these will benefit from the architectural service of the LADIES' HOME JOURNAL, whose complete plans and specifications for Garden Homes, to be built at a cost of $5000 to $8500, are sold at the astonishingly low price of One Dollar.

FIG. 21—A descriptive advertisement with a projective tendency

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HABITANT FENCE
AND GARDEN ACCESSORIES

FIG. 22—A simple descriptive advertisement

answers most of the questions a man would ask if such a fence could be used by him.

Advertisement Perspective.—Whenever we employ advertisement construction so as to accentuate the distance factor or where the eye and content are taken into the depth we shall call an advertisement perspective. Perspective often takes the reader into the distance and often leaves him there. Hence perspective needs to be so controlled as to bring the reader back into the main body of the advertisement. Psychologically the advertisement perspective may stimulate the imagination as well as to arouse an association of ideas. It suggests depth and is often reminiscent in its psychological appeal. Its stimulating power often prevails above the advertiser's appeal.

Fig. 23 of the Campbell Soup Company is remarkable for its adherence to the perspective form of advertising composition. It will be observed that the suggested rays of the sun have been forced into almost a descriptive relationship in the advertisement. Moreover, the perspective content found in both of the smaller illustrations is not made overly emphatic. Ordinarily these two perspectives might carry the reader into the distance only to leave him there engrossed in his own thoughts or fancy. The artist, however, has rightly employed both perspective and descriptive content to emphasize the projective power of the tomato.

The Advertisement Aerial Perspective.—Whenever the attention of the reader is oriented by a point which sustains the eye in a vertical set of relations from above downwards, we shall call this form of advertisement construction an advertisement aerial. In this form the interest increases as the eye comprehends the vertical relations assumed. Or the thought is perhaps better conceived by thinking of the scenic relations existing between the airplane and the scene of vision below. Many advertisements are now being constructed employing a technique of the aerial as actually experienced in an airplane in relation to the horizontal surfaces. The psychology of this appeal tends actually to stimulate both thought and imagination in relation to the time and spatial factors which are interblended in employing the aerial motive. Movement, as such, is encour-

FIG. 23—Advertisement projective

INTENTIONAL SECOND EXPOSURE

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FIG. 23—Advertisement projective

FIG. 24.—Advertisement aerial

aged to comprehend the article in its upper surface aspects which being the unusual is interesting of itself.

"The aerial" influence, however, may be exerted by reversing the orientation point. This necessitates heading the reader's interest upward in anticipation of that which can be seen from above. Fig. 24, advertising Ambler Asbestos Shingles, is an example showing the aerial influence in advertising construction. It features the roof and stimulates interest in the product.

Advertisement Selective.—This form of advertisement assumes previous interest and familiarity on the part of the reader with the goods being presented. Mail order catalogs present goods so as to stimulate one to select those in which he is interested. This type of advertisement usually contains several articles sometimes unrelated but at least challenging selection. Department stores often follow this kind of construction in principle by using a full-page advertisement containing a picture and a short sentence of explanation of a great number of articles to be sold. Fig. 25 is typical of this kind. It will be noted that this kind of presentation permits education as to styles and prices.

Advertisement Demonstration.—This form of advertisement is such as to visualize how a product is to be used or what it can accomplish. Its influence is to make the reader feel that its use involves neither complexity nor disagreeableness. Its psychology is to establish the reader in such a relationship as to the use of the product or article as will stimulate a feeling of familiarity or confidence in one's self to do the same thing. Fig. 26 illustrates the different steps to be taken giving "Grafic Proof of fuel safety in the Packard-Diesel Aircraft Engine."

Many full-page color advertisements will be found to combine one or more of the above factors in composition form. There are those which start with projection, compel a descriptive aspect, and which, at the same time, combine both the perspective and aerial motives. As the artist is given freedom to produce maximum attention, these principles will undoubtedly be found to be synchronized as above suggested. Moreover, the use of different color effects and combinations encourages the use of these principles in modern advertisement construc-

INTENTIONAL SECOND EXPOSURE

FIG. 24.—Advertisement aerial

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FIG. 25—Advertisement selective

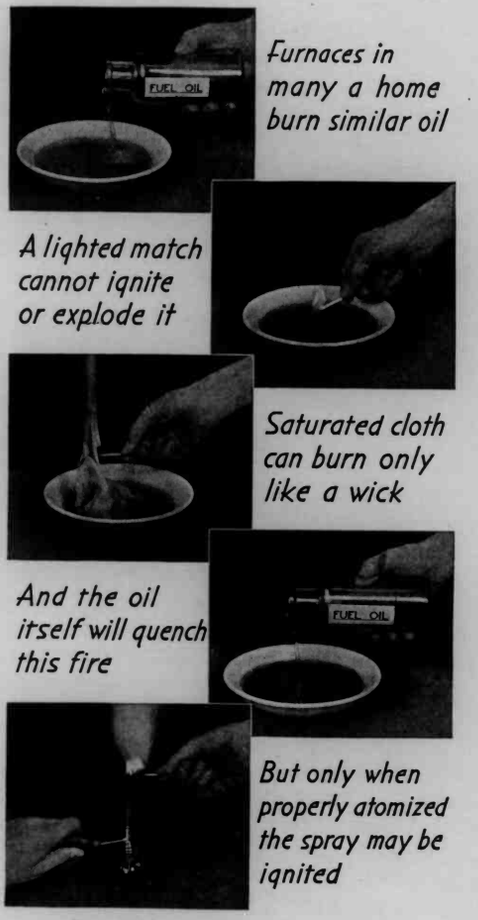


FIG. 26—The advertisement demonstration

INTENTIONAL SECOND EXPOSURE

FIG. 25—Advertisement selective

FIG. 26—The advertisement demonstration

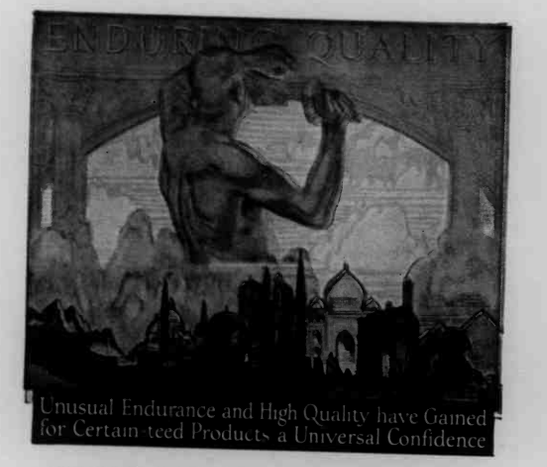
tion. Competition for maximum attention necessitates these more complex appeals.

Plate I is an example of the co-function of advertisements projective, descriptive, and perspective in symbolically conveying the idea of "Enduring Quality" in connection with "Certain-teed" products. Curiously enough, in this advertising the artist has harmonized both the perspective and projective aspects in relation to the ordinarily descriptive aspect made projective. Eye movement finally comprehends the entire advertisement as unity. The colors used are dark and rich in hue. They of themselves are such as to convey the idea of dignity and substantiality in relation to "Certain-teed" products.

COLOR AND ATTENTION

Psychological research has found our eyes so constructed that such colors as black and white, blue, yellow, red, and green vary in their inherent qualities to be perceived by the eye as a specific color. It is stated that we see all colors clearly in an area in the center of the retina. As we move outward from the center, certain of the colors lose their power of attractiveness. Red and green have the smallest range of visibility. Blue and yellow are next to drop out, while black and white have a clear range over the entire surface of the retina. For illustration, if the eyes are fixated on a distant point, X (see Plate II), while different colored pencils are rotated from a point, Y, to the left to Z, the following results are usually secured:

1. Black or white pencils will be seen "as such" over the entire distance—that is, from point Y thru X to Z.
2. The yellow pencils will be seen as yellow only from point A thru X to E.
3. The blue pencils will be seen as blue only from point B thru X to F.
4. The red pencils will be perceived as red from point C thru X to G.
5. The green pencils will not be seen as green until point D, and will continue to be seen as green until point H is reached.



A combination of projection, description and perspective accentuated by a correct use of color

PLATE I

INTENTIONAL SECOND EXPOSURE

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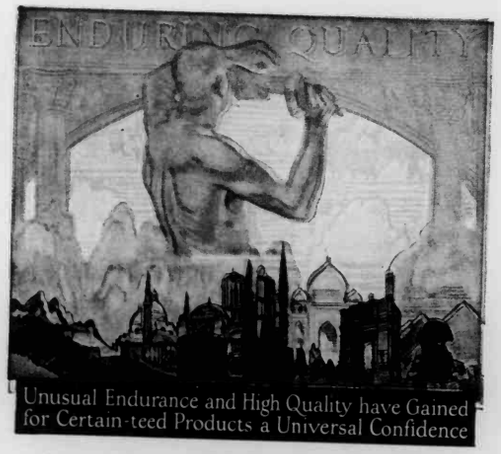


A combination of projection, description and perspective accentuated by a correct use of color

PLATE I

It has been found that the human eye has three more or less definitely limited color zones or areas, commonly called the black-white zone,* yellow-blue zone, and the red-green zone. While these zones overlap to some extent, we can say that the eye has definite color areas which, from an advertising standpoint, give each color a different value in relation to attention.

If these concepts are fundamental, the following uses of color would maintain: black and white are colors seen from practically every angle and imply an attracting power under the most varied conditions. (See Plate II.) Yellow has almost the same wide range as black and white, and its attention-getting qualities at various angles should be great. Many delivery wagons and oil service stations exemplify the far-range effectiveness of yellow. The use of color, however, often implies greater emotional appeal than black and white. (See A, Chart 10.)

Blue is seen in relation to the next limited area of vision. This color used on street car cards and billboards should be estimated as to color effectiveness in relation to a more limited angle of vision. (See B, Chart 10.)

While red is striking in its immediate appeal, its power is still more limited in relation to the angle of vision. As an advertising factor for attention, its danger consists in overstimulating at the expense of the thought. Moreover, its inherent intensity often necessitates a modification of its degree of saturation so as not to be too dominant. (See C, Chart 10.)

Green has the smallest color area within the eye. Nature is decidedly green not only in quantity but quality. (See D, Chart 10.) If the eyes were so constructed that each color could be seen equally well from all distances, green would be the dominant tone. However, it looks as if the different color areas showed a compensatory process whereby each color is given its own power and influence while at the same time permitting the other colors to exert an influence but each in its own sphere. The green, then, is most effective when more nearly direct in front of the observer. As nature has seemingly established a mechanism to reduce green as a dominant color, so this color needs to be modified for effectiveness as to quantity or

* Strictly speaking, however, black and white are not colors.

mass in relation to the angle of vision. As green requires concentration within a limited area, the other colors may be effectively used to scatter attention. Thus color requires such eye

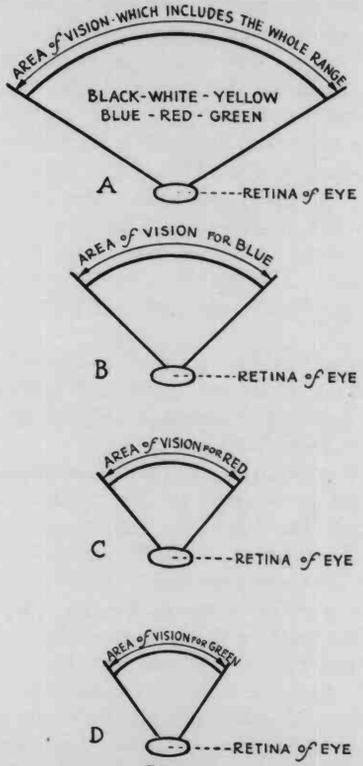
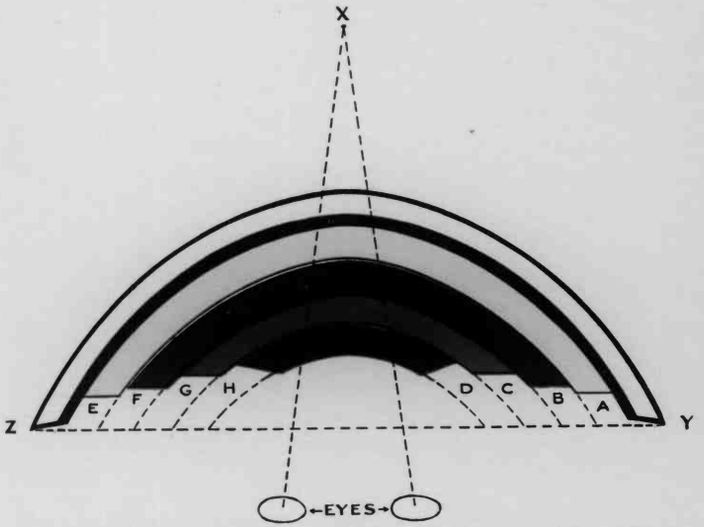


CHART 10

Diagrammatic Representation of Some of the Color Areas or Zones of the Eye

These diagrams are used for illustrative purpose, only, to show the narrowing angles of vision from which the various colors may be seen. They are not intended to be mathematically exact, but suggest workable principles in helping the advertiser to evaluate color and eye movement in relation to the different advertising media. Black and white may be seen from the widest angle, while green is seen from the narrowest angle.

adjustment to an advertisement as to compel the advertiser to study its use in terms of range of vision, eye movement, intensity, and unity within the advertisement.



This chart illustrates, perhaps in a somewhat exaggerated form, the facts pertaining to the different color areas within the eye in relation to the angle of vision from which they are observed. (See text for detailed explanation.)

PLATE II

These factors in color attention will enable the advertiser to determine his selection in relation to billboards, electric light signs, and street car cards. They also help to determine the quantity and quality of the colors used in relation to the angle of vision from which the greatest number of people are likely to see the advertisement.

In addition to the attention power of color it becomes necessary to select such as are most appealing and which at the same time give emphasis to the inherent qualities and characteristics of the goods in question.

For example, notice the contrast selling effectiveness in the two advertisements, one not using color, and the other using color. (See illustrations on page 300—Plate IV.)

APPEAL

To the advertiser, attention and appeal may be said to be opposite aspects of the same thing. Attention, defined as physical in its composition, is for the purpose of establishing appeal in the mind of the reader. Or, to put the thought differently, interest in reading an advertisement is being sustained because of the synchronized relations maintaining between attention and appeal.

Advertising defined in terms of appeal, then, is an effort to demonstrate thru physical presentation or form the meaning or the purpose of economic goods as possible experience on the part of the reader. Advertising appeal searches for such a presentation of its content as to make its meaning immediately effective thru the fusion attribute of the mind. Fusion once established becomes a mechanism thru which the vital energy of the individual is surcharged as desire. To bring about this fusion is the purpose of appeal. The stimulating factors, then, are in terms of the immediate and impressionistic content involving the senses, reason, or persuasion, associations and imagination. Fusion as the result of the synchronization of these attributes establishes a mechanism involving new incentives and responsibilities in relation to desire. Thus is perfected a circuit wherein the vital urge of the individual, thru wish as structure, is permitted to enjoy new experiences with

their accompanying benefits. For example, these potential experiences divide themselves into utility as use, emotion as pleasure, joy or happiness, or, withal, better adjustment to one's surroundings in overcoming spatial and time limitations.

A study of the inherent characteristics of the article, product or service to be sold in relation to class or mass appeal is the engineering aspect of advertising in relation to desire. This process has its mathematics in terms of statistical data pertaining to continuity or the time factor of a campaign; repetition as to uses; proportion in the use of media, competition, and costs. With the suggested new technique here applied, a new epoch of advertising is made possible because of a better appreciation of the structure of the individual in relation to the economic scheme of things and of which each of us is a part. Human incapacity, resistance, and inertia have yet to find their mathematical formulæ. Finally, appeal realistically controlling is individual human urge manifesting itself at constantly higher levels of experience.

Each article, product or service has a function to perform in relation to human progress. Things become instruments either of pleasure or service or misery. Withal, economic goods employed represent human consciousness enriched and enmeshed in a co-function relationship of nature and man.

The senses functioning thru bodily organs seize upon the essences of things and function to establish meaning as to the fact of a thing. The advertiser is first striving to get people to sense the fact implication of his article, product or service. Each part of an advertisement is justified as it serves or works toward this purpose. So a thing within itself must first become factual in its relation to the reader's intelligence. A fact becomes material for the vital urge of the individual to possess and to use it. As has been stated, a fact must first be sensed as essence and secondly become intellectualized as purpose. A recognition of the intricate and complex factors which go to make up what I shall term "circuit appeal" establishes a basis for measurement and proportion, as well as imagery and interest, in relation to the vocabulary to be used, the type of discourse and the advertising media with their accompanying time and spatial relations. If advertising is to become increasingly

scientific, it will become so thru a better understanding of the above implications than now maintain. One writer has used a terminology which transposed is applicable to advertising wherein we may rightly say that advertising is a time-binding science in its processes. As such, it needs such an understanding of its component elements and relations as to be able to sustain itself both as a measurable and a creative force in our present economic structure. Advertising as a force must become measurable as to quantity and quality and predictable as to time and sequence. The above analysis shows advertising to be characterized as a flow in conformity with the vital force of human behavior involving action and reaction, but accompanied with an ever-increasing organizing force constantly demanding more efficient functions in relation to the problem of saturated markets. Advertising is interested in the study of the quantity and quality of this force. Fusion, therefore, as a result of effective appeal ever implies new worlds in the making. Intensively, it builds and sustains a business which, thru corporate control, serves as power thru successive generations in rendering service and declaring dividends for the service rendered. Extensively, with potential community correlations establishing vision, advertising becomes publicity, and, as such, gives us a mechanism wherein vision can help a city, community or state to overcome the limitations of circumstance, ignorance and hate in relation to higher standards of living and our soul demands for leisure and health. On its dramatic side, vision and publicity will make the deserts to blossom and nature to give us surcease from sorrow. Thus, the engineering of humanity becomes as effective in the realization of legitimate hopes and aspirations and in the expansion of our consciousness as the engineering of nature transcends human limitations involving time and space.

In light of the previous analysis, the illustration of an advertisement becomes of great value because it is an instrument wherein the greatest number of sense impressions can be conveyed effectively in the least amount of time. Illustration and text thus become problems involving component parts of an advertisement in relation to unity and fusion.

Imagination is the picture building aspect of the mind. It

implies a new or different experience from that maintaining on the part of the one perceiving. It changes the reader's way of looking at things, and, as such, establishes a new perspective for him. By inference, a new perspective brings into consciousness a contrast of the old with the new, or, one thing with another. This process makes possible a shift from one set of relations to another. This shift aspect, then, is the established point where desire changes its directive effort and assumes responsibility to obtain the services implied in the use of the goods offered.

Intuition as a synchronizing aspect involving human reactions to the wholeness of things, as a process, binds together different facts, which when once fixated in relation to unity become impulse. Intuition is thus the synchronization of impulses in relation to the expansion of individual consciousness. The stream of thought herein established often transcends the limitations of past ways of thinking and in so doing introduces the reader to new experiences and adventures.

The analysis thus far has emphasized the flow implications of consciousness in relation to fusion and appeal with an accompanying transference of energy and incentive in terms of the reception of the advertising message. The fact that crowd psychology tends to reduce the individual to a basis where he is subjected to the feelings and ideas of others often tends to inhibit the individual from responding to the new impulses which have been established. Thus advertising is at once compulsive, challenging initiative and new uses, destructive in making things obsolete, and constructive in establishing the new. Appeal is thus all transforming in its influence.

Pervading the entire advertisement is that content which, either directly or by inference, is also intellectual in nature. The senses while implying essence in relation to emotional reactions, at the same time, imply truth. It is perhaps both essence and truth consciously synchronized which establish fact as meaning. Hence there is the resultant experience of reality which a fact always imposes.

Where component parts of anything are being mastered, the principle of selectivity must necessarily be at work in relation to consciousness. Consequently, each advertisement should

be so composed as to contain intellectual aspects involving both analysis and exposition. The personal aspect of the relationship between text and reader is intensified and brought about by means of reason and persuasion. The imaginative content of the advertisement is picture building in its implication of which the previously mentioned factors are content. Combined, they constitute a shift mechanism by which the reader passes into the possibilities of a new experience.

Advertising appeal, then, may be said to constitute the above elements in relation to appeal. Each aspect surrenders itself to the totality of appeal in terms of consciousness as a flow. This flow roots itself as desire and thus mechanistically sublimates the energy of the individual in relation to his deeper urge to manifest himself in new and as great a variety of forms of experience as possible. Fusion, appeal, and picture building become one in relation to the impinging consciousness ever reaching out and attempting to realize for itself a greater sense of reality. Thus, what is potentially implicit becomes explicit. A study of appeal for economic goods is a study of the component parts of an advertisement from an attention and a fusion point of view.

The component parts of any successful advertisement involving a dynamic relationship which necessitates final synchronization in relation to urge and energy as a vital force are:

(a) The senses become fact and impulse thru
    1. Impressionism containing essence as meaning
    2. Intelligence containing inherent logic and reason.
(b) Reason involving the truth implications of goods and implying pleasure as well as mastery of time and spatial limitations in relation to immediacy.
(c) Association of ideas as apperceptive consciousness contributary to an appreciation of the component parts of the imaginative picture being presented.
(d) Imagination as a picture building aspect bringing about a shift in relations.
(e) Fusion and appeal interblended as consciousness in relation to desire.

Summary.—An understanding of attention is an appreciation of the form which advertisements may take. Form needs

constant study in relation to eye-movement balance, orientation, and compensatory factors in relation to unity. Advertisements may be classified as to form and exemplify principles of construction involving a definite psychology. They may take the form of advertisements projective, descriptive, perspective, aerial, selective or demonstration. Furthermore, advertisements may be regarded simple or complex in their composition. This necessitates constant study of the component parts of an advertisement in relation to unity. A study of the different border effects is necessary if the spirit of unity is to be given maximum attention value. Lines need to be studied in relation to their possible illusory use in relation to maximum attention. Attention laws as to the relationship existing between a specific advertisement and others constitute variables in relation to each advertising medium. The different colors vary in their power of attraction in relation to the angle of vision assumed by the reader. Hence color needs constant interpretation in terms of distance, movement, and the size of the specific advertisement. Advertising appeal is directly effective as it succeeds in tapping desire as a vital flow of the individual with its accompanying imagery. This is a result of effective attention becoming fusion. Thus attention, fusion, and desire constitute the character aspects of individual consciousness working for the increased sale of goods.

QUESTIONS

1. (a) What do we mean by display in advertising?
   (b) What elements go into the making of successful display?
2. Show how the following factors are important in advertising composition:
   (a) Focal point
   (b) Eye movement
   (c) Type
   (d) Balance
   (e) Unity
   (f) Mathematical vs. psychological center
   (g) Symmetry.
3. What do we mean by compensatory factors in relation to advertising construction? Illustrate.
4. What principles of proportion are important to the advertiser?
5. Describe the difference between vertical vs. horizontal eye movement and show the application of these principles to advertising construction.
6. What do we mean by the following classification of advertisements? Define the psychology which their use implies.
   (a) Simple vs. complex
   (b) Advertisements.
   Projective
   Perspective
   Descriptive
   Aerial
   Selective
   Demonstration.

7. Classify, define, and show the use of the different kinds of borders.
8. Define four laws pertaining to attention and show their application to billboard and street car advertising.
9. Define the line of vision for the following colors:
   (a) Blue
   (b) Green
   (c) Yellow
   (d) Black
   (e) Red.
10. (a) What do we mean by advertising appeal?
    (b) What is the relationship between appeal and fusion?
    (c) What is meant by the "vital energy" of the individual?
    (d) What is the relationship between desire, vital energy, and appeal?
    (e) Is wish significant in relation to fusion? Explain.
    (f) Define the circuit of appeal as discussed in this chapter.

PROBLEMS

1. Select a page from the *Saturday Evening Post* containing several advertisements. Discuss in terms of the principles of attention as outlined in this chapter.
2. Select a full page advertisement. Could you reduce it in size and retain the same amount of attention value?
3. A. How many feet away from a railroad track ought a billboard be to be seen most readily by passengers passing in the train?
   1. Discuss the different color areas of the eye in relation to billboard advertising.
   2. What is the relationship existing between color and the message of billboard advertising?
   3. Are colors effectively used in daylight equally effective when lighted by electricity at night?

   B. Discuss electric light sign advertising in terms of size, distance, colors, and message in relation to a sign you may wish to erect at a specific spot in your own city or town.

"BLACK BOOK"

1. Find an example and write a paragraph explaining the merits of:
   (a) An advertisement simple in effect
   (b) An advertisement complex in effect.
2. Select the following types of advertisements and discuss the merits of:
   (a) Advertisement projective
   (b) Advertisement perspective
   (c) Advertisement descriptive
   (d) Advertisement demonstration
   (e) Advertisement selective
   (f) Advertisement aerial.
3. Select a full page color advertisement. Write a paragraph discussing the use of colors as to kind, mass, and angle of vision in relation to attention as discussed in this chapter.
4. Select an advertisement which has pronounced fusion quality. Describe its effectiveness.

CURRENT MAGAZINE READINGS

Present and past copies of "PRINTERS' INK."
Present and past copies of "ADVERTISING AND SELLING."
Present and past copies of "INLAND PRINTER."

COLLATERAL READINGS

RICHARD B. FRANKEN'S, "THE ATTENTION VALUE OF NEWSPAPERS," copyrighted by The Association of National Advertisers.
E. K. NIXON, "A STUDY OF PERCEPTION OF ADVERTISEMENTS."

CHAPTER V

THE FUNCTION OF SENSE EXPERIENCE IN ADVERTISING

Sense Experiences.—It is a beautiful evening in June away up in the Adirondacks. The sun is just sinking with a red that betokens a fair day for tomorrow. We are seated on a tuft of ground which permits us to view the quickly rushing waters of the creek tumbling smoothly over the man-made dam. Sit with us for a few moments. What happens? A fish leaps up, flashes its silvery belly for a moment, and disappears; circle upon circle widens into circle, and the water is at rest again. The tree opposite mirrors itself in the calm blue radiance of the water. Suddenly a cry breaks nature's stillness, a cry of hysterical delight: the little boy, fishing farther up the stream, has caught his first fish. But the fish soon lies quietly upon the ground; its gills move more and more slowly; at last it is dead. A bird is yonder hovering over its nest as it sends forth its evening notes of good-night. The fireflies have sprung up from the grasses all around seemingly to light our path homeward. Night has begun with night's noises.

What is the significance of this description? Merely this, that life primarily consists of sensations which we get thru our various sense channels or modalities. The world is sending to my brain, each moment, a multitude of experiences. Now one holds the attention, now another, while at another time several are working together. Because of these sense experiences, I have the impressions necessary for thinking. Without sound, sight, taste, smell, and all the other experiences of sense life, my mind could not say, "What a beautiful night!" The little boy could not proudly exclaim, "My first fish!" Life is thus a process dependent upon sense experience. Or as the psychologist puts it—sensations are the original data of experience.

What is the significance of this for advertising? It can be said that each business is directly related to some one of our sense experiences. The sale of food is primarily dependent

upon our appreciation of the taste of things. Coal generates heat in order to satisfy the temperature spots which dot our bodies. Ice saves us from too much heat. Because of the temperature spots, heat and cold, we have the coal business, railroads to carry the coal, refrigerators, ice, and metal industries, and now a new era in building and home construction is predicted wherein refrigeration is to be installed so that our homes, factories, and schools during the intense heat of summer will be at a constant temperature. Moving picture theatres have tested its merits and the verdict has been favorable.

The advertiser's work is largely to create desire where people's senses have not yet been aroused to appreciate his particular article. His mission is to educate people's senses to accept, as either necessary or pleasurable, what has not before been an experience. Or even in the case of an abstract proposition; as, selling fire-insurance, it is the wise advertiser who transforms calamity into a concrete mental picture containing specific sense experience.

In planning the advertisement, the advertiser must bear in mind the "recall" value of his copy as well as the immediate sense impression. Remembering or recalling is somewhat different from the actual direct perception of his message by the consumer when the latter is reading or otherwise noticing the advertisement. When the consumer is considering the purchase of some article or service, and at the time does not have the advertisement before him, it is the mental idea or picture of that particular article or service that is recalled in connection with a particular advertisement or advertiser. This recollection of previous experiences or ideas or pictures takes place thru our ability to call forth mental images, for example, of our visual, auditory, kinæsthetic, taste, or smell, experiences, etc. The recall may be predominantly in one or another of these senses, or in a combination of any of them, depending on the individual's imagery endowment. Appeal, then, which is originally made thru as many of our sense channels as possible will have a greater chance of recall thru our various mental images.

Certain businesses are more directly related to one sense than to another. The advertiser should see to it that the public is periodically impressed with the quality of sense experience

upon which his business is based. There are always groups of people who have not been initiated into the realm of discriminating taste. Yet when they have once come to realize the pleasure involved in experiencing the sensation content peculiar to the articles or products being sold, they become susceptible to a purchase of those goods. The modern use of high-grade art and color work is undoubtedly working toward general appreciation of the sensory content of goods. Years ago there was a very good advertiser of olives who attached to the statement, "I do not like olives," this idea. If one were to eat three, that after these several attempts to cultivate a taste, behold—olives would become a goodly food. And it is quite true that innumerable people have thus come to acquire a taste which has become as favorably pronounced as it was formerly disappointing.

The illustration of an advertisement is perhaps the most instantaneous mechanism which one can employ to stimulate sense experience which the use of any article implies. The show window with rich wood backgrounds, moving display features and color appeals are efforts to give maximum sense content to the appeal being made. In effective advertising appeal, each sense modality is often simultaneously dependent upon other sense channels for emphasis as to its complete appreciation. Each illustration, then, can be so composed as to stimulate not only the characteristic and basic sense appeal of an article or product, but the interrelated sensory aspects. Copy should not only please, but convince and stimulate desire thru the written word to the point of action. The stimulation of the senses thus becomes part of a process furthering interest in relation to a purchase.

Let us analyse the different factors implicit in our sense life and show their application to the field of advertising. Let the statement, "One advertisement is often more impressive than another, because of a stronger appeal to our senses," be the basis of the discussion.

Touch.—From an evolutionary point of view, touch is probably the first distinctly differentiated sensation. Some objects are more important to us when in direct contact. The force of pressure, softness or hardness, roughness or smoothness are fundamental to the sense of touch. Once stimulated, any one of these reactions is often consequential in helping us to determine our acceptance or rejection of goods. Appeal attempts to motivate action by making the implicit sense experience an actual pleasurable entity in relation to the use or service of the goods being sold.

It is interesting to notice the shopping attitude of Madame X as she enters the bolt goods department of any dry goods store. If once her interest has been stimulated, she reaches out "to feel" the goods. Thru this experience she gets an impression as to its sensory merits and perhaps a suggestion as to its use.

The following paragraphs taken from a Mennen Shaving Cream advertisement *do not directly use* the word "smoothness." Yet smoothness is the object of a shave. In this advertisement emphasis has been placed on coolness and cleanliness and comfort. However, in shaving, these words implicitly include the sense of touch as smoothness. In the appeal of this advertisement the reader is stimulated to buy blades which will cost him less to get, *not* a shave, but an experience wherein his face is cooler—cleaner—more comfortable.

> And I hope you doubt me . . . then I get my chance to prove it. Two more shaves per blade aren't so important—perhaps—but how much *better* each shave must be when I can make a guarantee like this!
>
> Better shaves—that's the point about Mennen. Your face feels the difference the first day—cooler—cleaner—more comfortable.

In any sense appeal the response is instantaneously pleasing, neutral or displeasing, or, agreeable vs. disagreeable. Hence the illustration should (a) visualize the human reaction of the sense or senses being depicted, (b) win the approval of the reader both as to the mood or reactions to be conveyed, and (c) create a situation which will serve as an appropriate setting for these moods.

Sense Reaction Implies Two Experiences.—First, we become conscious of any sense stimulation such that it is thought

of as a simple sensation with varying degrees and intensities. Second, the vocabulary used regarding this sensation by the advertiser may be such as to be a word more appealing to the imagination but wherein the sensory content is implied. This is aptly illustrated in the following article (Illustration S) wherein comfort is becoming a competitive factor in ocean travel. The basic appeal here is to smoothness. All of the resources of mechanical knowledge and genius are called into play to satisfy this desire. In this instance smoothness is raised to its highest level of expression. Comfort is a word which implies livingness or human adaptation to time and circumstance at a higher level of experience than that of mere sensation.

Illustration S.

SHIPPING—COMFORT DECIDES COST PROBLEM

ANNOUNCEMENT that 2 British shipping companies have ordered 20,000-ton passenger liners to be electrically driven brings to a head the struggle which has been going on among the three types of drive now available. The initial stage of the battle—Diesel against turbine—has been an economic one entirely. Initial cost of the Diesel equipment is high but fuel costs are low. Turbine equipment costs less but its fuel costs are high.

The electrically driven ship has entered the picture on an entirely different basis—that of passenger comfort. The turbo-electric system provides a degree of passenger comfort which owners can no longer ignore. Absolute quietness and freedom from vibration are outstanding reasons for the adoption of electric drive, although it is the most costly to install and permits no saving in fuel costs.

Of the 8 large passenger ships—18,000 tons or more—launched last year throughout the world, five were Diesel motor ships, two were geared turbine and one was turbo-electric.

The above concept of comfort illustrates the various aspects of appeal which, analysed in terms of component sense reactions, can be stated as follows:

First, each fundamental sense may be expressed in the form of attributes of sensation as rough, smooth, hard or soft or sticky: as, for example, smooth soap.

Second, sensation depicted in the advertisement may further be so intellectualized and expressed as to give us an appreciation of its meaning or purpose in terms of use. For instance, the significance of hard water vs. soft water soap. This implies adjustment of sense relations to the factors involved in a satisfying wash. Or again, soap may be analyzed for the bath, face, family washing or cleaning.

Third, sensation may be presented in an emotional or figurative manner as an intrinsic part of the specific article or entity as such. Foamy soap is suggestive of softness of touch in relation to its inherent cleansing quality and as such accomplishes a definite purpose. Adjectives teeming with imagery possibilities are important at this level.

Fourth, sensation may be so presented in the choice of a vocabulary as to suggest the thing itself as sensation, plus the emotional association of the article and the implications in terms of final use resulting in actual experience. This aspect we shall call the spiritual which implies initiative responses in relation to the wholeness of the factors involved. This wholeness of reaction we shall term reality. When passed thru, reality becomes knowledge and, as such, is to be characterized as experience. Testimonial advertising is based on experience which presumably has given the individual his knowledge. Hence soap may become a delightful bath, a cleansing bath, or a refreshing bath.

In analysing the vocabulary to be used in English composition, the advertiser can profitably take each sense and raise its interpretation to these different levels of experience. After analysing the results, he is now ready to suggest a great variety of possible illustrations which can be used, as well as to have developed a vocabulary involving the different kinds of inherent appeals. This method of approach makes possible an appre-

ciation of the greatest number of potential sense appeal advertisements.

The following additional paragraphs or headlines (Illustrations T, T′, T″, T‴) suggest the sense of touch in its relation to the English of advertising construction:

Illustration T.

Cast Iron Pipe Fittings perfectly threaded, accurately machined and rigidly inspected.

Pipe Hangers featuring easy adjustability after the piping is up.

(Touch in relation to smoothness and adjustment.)

(Grinnell Company)

Illustration T′.

RAPID CALCULATOR

Fast. Quiet. Easy to operate. Will last for years.

(Smoothness, an inherent sense adjustment translated in terms of efficiency.)

(Rapid Calculator Company)

Illustration T″.

The Vital Element, in the puddling and rolling processes, separates into tiny ribbons, and permeates the whole substance . . . 250,000 impregnable defenses against corrosion to the square inch of metal. Like glass, its companion silicate-derivative, iron silicate resists corrosion under any combination of reactions.

(Touch as roughness and smoothness and hardness are herein heroically depicted as a strife against the disintegrative forces of nature.)

(Genuine (Byers Wrought Pipe) Iron)

Illustration T‴.

DOES SHE THINK OF THE LETTER —OR THE FILE?

Is your file clerk's mind always on her work? Not if she has to use warped old files! When she goes for a letter, she's subconsciously expecting the drawer to stick—hating to wrench it open knowing the wobbly compressor has caused a jumble of papers.

Trifling things . . . yet they waste your file clerk's time . . . break in on her energy from the work *you* pay her to do.

Art metal files are *planned* to promote efficiency . . . to conserve space. Drawers glide in and out on their ball-bearing suspensions at a touch. The patented compressors keep papers smooth and make every inch of filing space in each drawer available.

(Touch and its implied obstruction are herein excellently portrayed. Notice the use of the periods which sustain the reader's attention in terms of a smooth flow of attention. This illustrates how English form may be so punctuated as to give smoothness to the sensory content of eye movement itself as part of a continuing process.)

(Art Metal Steel Office Equipment)

Kinaesthetic or Muscle Sense.—A combination of the physiclogical processes involving muscles, tendons, and joints in reacting to certain stimuli, as sensation, give what is sometimes called the muscle sense. For the advertiser, then, this sense implies a fusion of various factors, which in their fused suggestiveness, call bodily adjustment, will, and action into play.

The English of the following advertisements (Illustrations U, U′, U″, U‴, U⁗) illustrates the use of movement or muscle imagery in describing the goods being sold:

Illustration U.

TO THE MAN WHO FEELS
"BLADES ARE NOT AS GOOD AS THEY USED TO BE"

If ordinary blades seem dull—if they drag, pull and make the tender zones smart and burn—slip a Probak into your present double-edge razor. Know the joy of a super-keen shaving edge. Butterfly channeling in duo-tempered steel gives it the straight-edge principle. "Your razor has a new feel—a butterfly touch."

(This shows the combination of touch and muscular adjustment to shaving as a process. Its suggestive content implies taking hold of the razor to test its merits.)

(Probak)

Illustration U′.

Whether you are a youthful beginner, who has not yet made his mark in the world, or a dismayed and dissatisfied struggler who has met with rebuffs, discouragement and failures, Dr. Marden's books plant your feet with firmness upon the Path of Progress that leads straight to the Land of Opportunity and Achievement.

(This appeal suggests action, will and struggle which necessitates physical adjustment to the challenging situations which command life's attention. It is the muscular sense raised to the spiritual level in its descriptive content.)

(American Business Builders)

Illustration U″.

CHALLENGING

With greater power—quicker get-away—faster speed—more economy.

(This appeal implies the extension of our

muscles in relation to the elimination of time and spatial factors.)

(The Essex)

Illustration U‴.

THE SPORT OF SPEEDBOATING
. . . AND THE THRILL OF FLYING!

The Eastman Flying Yacht—fast as a speedboat on the water, maneuverable as a light plane in the air—makes possible the combined enjoyment of two great, thrilling sports. "Yachting" in the Eastman is the newest recreation of sportsmen—a pleasurable diversion that is without comparison. Trim and clean and graceful of line, the Eastman responds so readily to the controls that flying it is really play—handling the wheel is simple. Taking off is unbelievably easy—and landing simplicity itself as only one point of contact is necessary. In the spacious cockpits of the Eastman, three or four—according to fuel loading—can be comfortably accommodated. Even when fully loaded the Eastman Yacht leaves the water in 8 to 12 seconds; climbs 900 to 1,000 feet per minute; cruises at 85 m.p.h.—110 open throttle; and has a radius of over 300 miles. The "Yacht" is popularly priced at $9,985. Write for complete information about this smart, trig craft. Dealers interested in adding the Eastman Flying Yacht to speedboat lines are invited to write for full particulars.

(This appeal implies mechanism and the ability of the individual physically to adjust and to manipulate an airplane with accompanying kinæsthetic imagery as an implicit factor in the art of flying. The feeling is that of achievement and comfort in flying.)

(The Eastman Flying Yacht)

Illustration U''''.

COSTS CAN BE REDUCED

Costs can be cut, "eye value" added, weight reduced, breakage eliminated, and strength increased by redeveloping products into pressed steel.

(This appeal teems with the spirit of physical readjustment in reducing costs. There is a feeling of progressive accomplishment as one item after the other is suggested.)

(The Youngstown Pressed Steel Company)

Taste.—Good things to eat always suggest pleasure. Our food companies have been quick to create standards of eating such that their brand names have become synonymous with standards of excellency. Trade-marked goods imply discrimination of quality. Because the sense of taste demands good food, sanitarily packed boxes have had an immediate appeal. Further, a package of food nicely wrapped and tied is of itself a suggestive guarantee of its quality and goodness. Raisins, cookies, quality fruits, and Christmas cakes are effective examples of package advertising.

From the psychological point of view, one of the outstanding characteristics of successful food advertising is its display in conjunction with the other senses. For instance, the sense of smell is often stimulated thru the sight of flowers, and becomes agreeably associated with the steaming coffee cup. Smoothness is accentuated in the color-tinted, quivering, and translucent gelatine. Tasty cake for tasty people is suggestively emphasized by a table set with beautiful dishes and sparkling silverware. A suggestion of the sizzling turkey and the odor of sage dressing makes the coming dinner more appetising.

It is a difficult task to explain or convey in words the exact taste of any food to another. We use the words delicious, mild, wild, luscious, and appetising, yet the actual experience is individualistic and varies with different individuals.

The following expressions indicate the implicit sense factors significant in defining the taste reactions in the food being sold:

Brittle candy—salt water taffy—creamy centers—sweet chocolate—bitter chocolate—sour, as in lemon or lime drops—mealy, sour or bitter apples—biting, stinging or burning onions and radishes—creamed asparagus—salted almonds—soft and hard cheeses, etc.

The mental aspect of taste in connection with food frequently employs the law of association to stimulate interest and to sustain appeal. For instance our appetites are stimulated for strawberries by the following:

Strawberries and cream shown in natural colors	Beautiful flowers in an appropriate vase
A fresh doily or table cloth	An artistic room.
Polished silver	

A turkey is most effectively displayed as the following associations are stimulated:

Turkey—clean and well picked	Beautiful centerpiece
Cranberry sauce	Contrast outside vs. inside—bleakness vs. good cheer
A happy family gathering	Devotion
Nuts and celery	Cheerfulness.
Steaming dishes	

The sale of all foods will be greatly stimulated as the housewife comes to think of her dining room as a place which permits her to bring into existence a constantly changing picture, its charm varying as to mood and circumstance with each season. This idea suggests varying menus and social relations. To conceive of eating, as challenging the housewife to create several different social pictures involving artistry in relation to her dining room, gives a sense of sociability and comradeship to the home. Food, well prepared as to quality and taste, brings the family together and stimulates friendship and sympathy. A dinner should result in delightful repartee and mutual respect sustained in dignity and good form. Advertisers wishing to sell silverware, dishes, beautiful linens, flowers, and food use the dining room as a setting to accentuate the sensory characteristics they wish to establish.

The following different kinds of goods appropriately used

or suggested in a dining room intensify the merits of the food displayed:

(a) Appropriate vases in relation to high and low effects and appropriate flowers as to season, color, size, and length of stems.
(b) Different shaped tables.
(c) Different kinds of table coverings.
(d) Different candle-stick effects.
(e) Polished silver and appropriate pieces as serving dishes and flat ware.
(f) Service plates—silver or china—plus beautiful dishes.
(g) Menus for each occasion in terms of vitamines and calories.
(h) Appropriate furniture combinations in the dining room.
(i) Kitchen accessories to do the work, as electric refrigeration, kitchen aids, sanitary floors, and stoves.

Appeal so presented tends to raise our social standards, which in turn indirectly affect the sale of all the goods involved. People in reality do not necessarily respond to the use of goods as specific things so much as to synchronize their implications. Experience then comes to mean an integration of their use in relation to associated goods. Such combinations are usually chosen which are consistent with the housewife's evolving standards and levels of experience.

Food, then, as taste, is transforming in its effect in helping to give pleasure and sociability to the home atmosphere. Food, as such, finally establishes customs or habits peculiar to each family. And very often these, in turn, become resistant to other kinds of foods and customs in serving. Advertisements which synchronize the uses of goods in relation to such advertising appeal pictures as encourage happiness and which immediately stimulate the implicit appetising factor of the food to be sold are most likely to make what is obviously implicit an explicit fact in stimulating desire. Food advertising is a challenge to our appreciation of both health and artistry. The meat shop has always had a certain stigma associated with it. Meat chopping and ripping at best is subject to human rebuke

in not having quite dignified the process. The new individualized meat packages cut to standard, trim and neat, and especially refrigerated so that it is possible to buy quickly and with a minimum of waste appeals to the imagination of the average shopper. This method of merchandising is an adjustment of the meat business to sensory appeal at a high level. Its advertising appeal is convincing.

Smell.—The sense of smell as related to odor is likewise often realized by means of suggestion. When we actually experience the odor of a rose, the nostrils are drawn in, the head is inclined to be lifted, and the facial expression changes to that of pleasure. Soap and facial powder advertisements are made more appealing by stimulating our appreciation of odor, reproducing such situations as suggest odor. It has just been announced that moving pictures are about to emit an odor in the house as certain scenes would seem to be made more effective by the implied realism.

It is true that people differ with regard to what is a pleasant odor, but this is also often a question of education. In calling up memories of odor, the advertiser is under compulsion to adapt himself to the class with which he is dealing. He should also bear in mind that to develop a liking for the odor of a scent which is unappreciated, is one thing to accomplish—to sustain liking that is already acquired, is another.

In Antwerp there is a large perfume shop located at a junction of two streets which, uniting, form a single broad street. On either side of the shop's second story are immense gilded urns. Upon *fête* days, when the masses are thronging the streets, a most pleasing odor of burning incense whiffs itself within scent of the crowd. A search instinctively begins. There, issuing from the urns of the perfume shop are clouds of wind-driven smoke; the crowd is curious and stops; yes, the odor comes from the smoking urns. This is a good advertisement, unique in character, yet one which tells the story of perfumes.

The following extracts from advertising copy (Illustrations V, V′, V″, and V‴) give the implicit factor of odor as a specific appeal:

Illustration V.

But she has no complexion secrets. She uses one soap, *Yardley's English Lavender, mild and fragrant as the English morning.* One cream, Yardley's English Complexion Cream, to cleanse and nourish and protect. And one powder, Yardley's again, so finely blended that it only heightens the natural glow of her coloring.

These three Yardley products make up her beauty treatment. Yardley's soap is for her bath and for the initial cleansing of her face. English Complexion Cream completes the cleansing, sinking deep into the pores to loosen every defiant particle of dust. This versatile cream is also her nourishing cream at night and her powder foundation in the morning. Most remarkable of all, it can be washed away in clear, cold water! The slight invisible film it leaves becomes *the perfect base for Yardley's English Lavender Powder, a lovely, caressing powder made in four subtle tints,* to blend with every skin.

Illustration V′.

SACCO makes things grow
clean—colorless—mudless.

You can see them on the line everywhere: snowy-white and sparkling in the sun. So clean you can *smell* their cleanness; Rinso makes such creamy, cleansing suds in our hard water—the dirt just soaks out. This granulated soap saves scrubbing and boiling.

(This copy arouses the housewife's appreciation by recalling the delightful odor of cleanliness she has experienced as she brings the clothes in from the line particularly if they have been bathed in sunshine.)

Illustration V″.

Steero bouillon cubes give any warmed-up meat or vegetable dish *the savory goodness of true French cooking.* (Savory here is perhaps a combination of taste and smell.) Just listen to this "Steero" roast beef hash:

Chop left-over beef. Mix with mashed potatoes. Add grated onion and salt. Then the magic touch of a "STEERO" bouillon cube dissolved in boiling water. Heat frying pan, add butter, and when hot turn in mixture and fry until a golden brown. Garnish with parsley.

Illustration V‴.

JERGENS LOTION
SOFTENS AND WHITENS

When you are wearing the delicate frocks, the gleaming jewels, of formal evening occasions—your hands and arms must have a matching loveliness. Beautiful whiteness, exquisite texture, follow the regular use of Jergens Lotion. Women everywhere are using this fragrant healing preparation to keep their skin smooth and fresh—delightful to the touch.

(This description closing with the words "fragrant healing preparation" suggests an aroma paralleling the chemical reaction which is both agreeable and purposive.)

Sound.—Those who sell musical instruments or telephone systems, those who cry out their wares—these are all dependent upon the sense of hearing to transact business. In selling the radio, the salesman is exceedingly careful to cater to the hearing notions of his prospective customer. If the reception is too loud or there are too many distracting noises, the dial is immediately adjusted, with an apology for the disturbances. Primarily, it is "sound" which the salesman is selling. In written music advertisements those which emphasize tone and arouse our appreciation of music are most impressive. Orthophonic and radio advertising have succeeded admirably in bringing to the masses a feeling of the power of grand opera music by

means of the various stage effects which surround the great singers in the illustrations which they use. The changing composition of these advertisements is a constant suggestion of the charm of music; even the musical notes which suggest the phrase of a motif have added to the advertiser's persuasiveness.

The following extracts from advertisements (Illustrations W, W′, W″, W‴, and W⁗) emphasize sound in their appeal:

Illustration W.

> It is impossible for you or anyone else to appreciate the wonderful music that can come from a record *until you play it through your radio by using this electric pickup.* Thousands of others have come to a new realization of the great musical enjoyment that can be had by hearing the selections they like best, played by their favorite entertainers and reproduced with far more realism than was ever thought possible.
>
> The Silvertone electric pickup is one of the handiest outfits on the market. Compact and lightweight. Contained in a convenient carrying case which resembles a portable phonograph. Just close the case and you can take the outfit along with you and use it wherever there is an A. C. (All Electric) radio set. Attaching it is simplicity itself—no change in radio set required.
>
> (Sears, Roebuck Catalog)

> (Notice the almost entire lack of sound in this description, which in places might have been used effectively.)

Illustration W′.

> SPEED
> SYMBOL OF PROGRESS
>
> Let us go back, back to the dawn of civilization. Man's horizon depended on his two good legs. So, he built canoes of hollowed logs and followed the running streams. He blazed trails through the wilderness. He trained horses and elephants and camels to carry him, ever more swiftly. He built bigger, faster vessels and tried the sea—galleys, triremes and sailing ships. Civilizations found other civilizations, borrowed and exchanged ideas, culture and thought, together with the material products of commerce. As the horizon of his world increased, so did the horizon of his mind, and so did the swiftness of his development. *The kettle boiled and he had the steam engine.* Then the steam boat, and the "gas buggy"—soon the liner and the automobile. Telegraph wires criss-crossed the land; cables spanned the seas; airplanes took wing and flew in the sky. Faster and faster spun the world and invention crowded on the heels of invention. One day a message was transmitted without a wire. The wireless signal—radio—had come, carried by waves whose speed was the limit of speed—186,284 miles per second—the speed of light itself! And now the family of men were joined together by an instantaneous method of communication. With it, stronger bonds of understanding, brotherhood and knowledge could be forged—intangible, but none the less potent. Who then can gainsay the value of speed? Who can dispute its value to progress?
>
> (Cable Radio Tube Corporation)

Illustration W″.

> (Notice the almost lack of sound suggestiveness in this otherwise classical interpretation which emphasizes the muscular.)
>
> "Why, that's the strongest statement ever made about a soap."
>
> "Yes, it's absolutely true."
>
> (This form of presentation is conversational. It tends to emphasize its content by appealing to our sense of sound.)
>
> (Lux)

Illustration W'''.

Making the piano a masterpiece, both as a musical instrument and as an object of decorative art, long has been the aim of Steinway. The result is an instrument that transcends its mechanical sphere, seemingly to the point of possessing a very soul. This is the opinion of virtually every master from Liszt to Stravinsky.

Not only the Immortals, but the whole world of the musically appreciative, have found that the Steinway responds with almost uncanny susceptibility to varying moods and fancies. *One moment it suggests the power of the full orchestra, the next it approximates the delicacy of the muted violin.* And its beautiful, rhythmical lines, created in rare and beautiful materials, make of it a decoration that lends significant distinction to the tasteful interior.

You no longer need allow a matter of money to stand between your home and this distinguished Instrument of the Immortals. It really is well within your means. You may have a Steinway of your own on unusually convenient terms. A 10% down payment places it in your home and the remaining payments may be distributed over a period of two years.

(While this description is broad in its appeal, tone is given an important place but not as emphatic as its implicit characteristic demands. However, as one of a series the present emphasis is also timely.)

(Steinway)

Illustration W''''.

HEAR MAJESTIC'S COLORFUL TONE
PAINT THIS VIVID PICTURE OF DISTANT HAWAII

Velvet voices crooning Hawaiian melody, plaintive rhythm of singing guitars. . . . Majestic tone is musical magic that pictures swaying dancers on a moonlit beach . . . makes music so real, so true in

every shading of its gorgeous beauty that the lei-wreathed musicians seem actually present in your living room. Learn the thrill of Majestic's colorful tone. Hear it today at the nearest dealer's store . . . or in your home, on free trial. Test the giant power, super-keen separation of stations, tremendous volume and distance Majestic gives. Then ask about time payments on Majestic's own Finance Plan.

(This advertisement is more direct in its tone appeal. It gets at the rhythmic within our nature and establishes a picture, the melody of which sustains our interest.)

(Majestic Radio)

RADIO
WITH THE
GOLDEN VOICE
GET EVERY GAME
AND ALL OF EVERY GAME!

Every cheer and song of the crowd, every move of the ball, every blast of the referee's whistle, every excited inflection of the announcer's voice—even the whispered prompting of his assistants in the press stand—come to you clearly—unfailingly—through the new Atwater Kent.

The Quick-Vision Dial is so fast and accurate you can actually follow three games at once—turning in a flash from one to another. Incredible? Pick out your games and try it next Saturday!

Have the radio that's always ready—the one that everyone says a good word for—the radio so true and beautiful that every owner tells his neighbor how satisfied he is.

For long evenings of untroubled enjoyment—for the best of radio programs through the best of radios—choose the new 1931 Atwater Kent with the Golden Voice today. You'll thank your stars you did!

(This advertisement utilizes the timeliness of the football season by showing how we,

too, can become a part of the game with its cheers and scores. Sound is thus glorified and the "listener in" is expectant.)

(Atwater Kent Radio)

Temperature Sensations.—Just as we possess organs of sound by means of which we become aware of noises in the universe, so we have scattered over the body certain small areas known as temperature spots. Some of these respond to heat, while others respond to cold sensations. If a business is related to our appreciation of hot and cold elements, we should so present these sensations as to force attention to their practical application.

Goods adjusted to winter and summer use, as linen coverings for automobiles and heavy furniture, or wicker furniture and light rugs for summer are instances wherein businesses succeed because of the heat factors involved. Livingness adjusted to our sense of comfort or discomfort involving heat and cold is thus seen to engage many different kinds of business. A suggestion of the importance of the implicit sense appeal as warmth or cold is indicated in the following:

Hot water bottles
Heating devices
Ice cream
Refrigeration
Thermometers
Sleds
Skates
Bathroom equipment
Ovens and cook stoves
Weight of clothing
Height of ceilings in homes
Different kinds of house furnishings, the use of which is conditioned by custom in relation to the weather as—
(a) Blankets
(b) Curtains
(c) Rugs.
House construction as—
(a) Winter homes
(b) Summer homes.
Weight of shoes and galoshes in relation to the weather.

To the advertiser, our reactions to temperature as warmth, cold, humidity, moisture, and dryness, need interpretation in relation to the kind of adaptation which the article implies. The integration of the above concepts in relation to temperature reactions, immediate or implied, can be illustrated in the following:

(a) Linoleum for any room would inquire whether warmth or coldness in effect is desired. Hence color in terms of warmth and coldness becomes a question of artistic study.
(b) A thermometer on a cooking oven becomes a question of heat applied scientifically to baking. Hence, foods for baking need special study. The results of this kind of cooking control need "heat" interpretations.
(c) Different heating systems are competing with each other. The struggle is for a heat satisfactory as to moisture vs. dry heat at a minimum of physical effort in its care and also minimum costs. The advertiser has the task to interpret the heating system in terms of "heat" satisfaction as well as costs and increased efficiency.
(d) Many foods as soup, coffee, puddings, or sauces require imagery suggestive of steam or odor in order to give the maximum stimulus which artistry permits.
(e) Lotions for sunburn; quinine for chills and fever; iodine for scratches and infections which often cause fever; talcum and body powders for the absorption of bodily moisture—these are products the basic appeal of which is to the individual in terms of his appreciation of heat and cold.

The following advertisements (Illustrations X, X′, X″, X‴) make explicit the implicit factor of temperature in the contribution which the article or product has to make in terms of use or health:

Illustration X.

It's the "three to twelve" years that doctors agree are so critical in building the strong, sturdy bodies—the ruddy health—that is every child's birthright. And it's these years, most of all, when they need an abundance of the *sunshine vitamin* that plays so important a part in building strong bones and sound, well-developed teeth.

Most foods, you know, are lacking entirely in this precious vitamin. And especially now, during the

winter months when the sun's rays themselves are least effective, you'll find doctors urging Cocomalt as part of every child's regular diet to supply this vital need.

But Cocomalt is much more than a delightful "something-to-drink" that contains Vitamin D. It is really a completely balanced *natural* food drink that combines in scientific proportion the nourishing elements ideally suited to growing children. And it's *so* delicious, with a flavor so definitely its *own,* that youngsters take to it as eagerly as they take to playtime.

Not too rich or heavy. Not too sweet. Wholesome. Easy to digest—it helps digest other foods. *A wonderfully inviting hot drink for breakfast,* a "Mother-may-I-mix-it-myself?" treat—hot or cold after school. . . . Why not start now to make it a part of your children's daily diet—and your own as well? You may get Cocomalt at your grocer's in half-pound, one-pound, and the economical five-pound family size.

(This advertisement synchronizes all the factors involved in our appreciation of health calling upon sunshine to emphasize life-giving qualities.)

(Cocomalt, R. B. Davis Company)

Illustration X′.

A TOWER IN THE HILLS

Many years ago Elaine, lily maid of Astolat, looked from her tower window across sunlit, emerald hills—and watched Lancelot, far below, riding along the brown, winding road.

Today maids, copper-tanned, gallop over the Virginia Hills—or wield racquet or club on the Homestead courts and links—with modern Lancelots.

Now, both can satisfy their love of a tower view. Here at The Homestead, rendezvous of the smart world, is a new ten-story, fireproof Tower, high up in the mountains, equipped with every luxury that

discriminating taste can demand. One hundred and one rooms with bath, overlooking the rolling Southern hills. Seventeen of these have salons, and all are furnished in the Early American period. The Tower has forty-seven loggias where one may rest and watch the gay life on the hotel grounds below. *On the topmost story is a solarium completely outfitted for sun bathing.* Three spacious lounging rooms on the main floor are equipped with Vita-glass. Yet the same original Colonial charm and elegance which brought fame to The Homestead in the days of Washington and Jefferson, pervade this modern Tower.

Then there are the baths. *The mysterious, invigorating power of Virginia Hot Springs continues to bring new vitality* to the thousands of guests who come to The Homestead, wearied by business and social cares. When desired, special hydro-therapeutic treatments are prescribed by skilled physicians on the hotel staff.

A stay at The Homestead in the hills is a pastime of beauty, rest and pleasure for those who need a delightful change. A well-illustrated booklet will be sent you upon request. Kindly write to Christian S. Andersen, Resident Manager.

(This advertisement teems with ideas suggestive of temperature in keeping with our modern concepts of sunshine and health.)

(The Homestead, Hot Springs, Virginia)

Illustration X″.

GRECIAN ART IS WROUGHT INTO THE EXCLUSIVE DESIGNS BY RUSSWIN

Grecian design is the parent of the classic mode. The Renaissance, the charming Louis XIV, XV and XVI periods, together with our own colonial, owe their inspiration to this ancient source. RUSSWIN offers its exclusive Grecian designs with the dual

character of style-timeliness and service. *Every piece of RUSSWIN hardware is built to weather years of use; to give faultless, trouble-free and lasting service.* It will faithfully stand to its task in the small house, palatial residence, or public structure. Whether it be a sturdy, handsome door knob, a lock, a door closer, night latch, or even the small hinges and lock for the corner cupboard . . . all will be in perfect accord if you select RUSSWIN. Consult your architect or interior decorator when making plans, or write to us for descriptive booklet covering RUSSWIN Hardware expressly made for leading periods of design. Russell & Erwin Manufacturing Company (The American Hardware Corporation, Successor), New Britain, Connecticut—New York, Chicago, London.

(This advertisement defends itself in terms of defiance of the overwhelming influence of bad weather—as rain, sleet or storm—in terms of artistic and lasting hardware.)

(Russell and Erwin)

Illustration X'''.

THE STRANGER THEY NEVER FORGOT

This stranger knocked at the door of many a home back in the early 1890's.

Politely he asked for the dirtiest garment in the family wash. Then he showed how an amazing new soap would wash it swiftly, easily, without hard rubbing—*and in cool water.*

In cool water—that was the big news the stranger brought. For in those days, only mansions had water heaters. Women had to heat their wash water on cookstoves. There was never really enough. And the soaps they had simply wouldn't wash clean in cool or lukewarm water without rubbing the clothes almost to shreds.

So Fels-Naptha, the soap the stranger introduced, was welcomed by thousands of women. A soap that would wash as well or better in cool water than other soaps did in hot was the biggest help they had ever had.

Fels-Naptha would also work fine in hot or boiling water. But there wasn't any use talking about that when lukewarm water was all women had. So today, when almost every woman can have loads of hot water just by turning a faucet, many still think of Fels-Naptha as only a "cool water soap."

It isn't. Fels-Naptha washes clothes beautifully clean without hard rubbing no matter how you use it. You can boil or soak your clothes; you can use washing machine or tub. It's the nature of soap to wash best in hot water—and Fels-Naptha is no exception. But it also does a wonderful job in lukewarm or even cool water.

Here's another important thing about Fels-Naptha—it keeps your hands nice. For the unusually good soap and plentiful naptha working together get clothes clean so quickly that you don't have your hands in hot water so long.

Buy a few bars of Fels-Naptha from your grocer today. Use it for all household cleaning as well as for the family wash—and you will know why they never forgot the stranger.

(This advertisement of Fels-Naptha soap constitutes one of a remarkable series wherein the narrative type of discourse and sensory appeal are particularly emphasized. Notice the constant reference to hot and cold water. Notice how the spirit of cleanliness is stimulated and finally defined in terms of the qualities to be found in Fels-Naptha.)

Sight.—Sight is significant as a single sense in that it aids in establishing our concrete appreciation of the quantity and quality of things. As a single sense, with its association centers in the brain, thru illustration and text, it can receive, and, as an instrument, almost simultaneously synchronize the characteristics of all the other senses. Sight, as such, is immediately responsive to light and darkness, shade and shadow, color

and tint. Sight gives us nature in all her moods. It establishes relations between subject and object. It fuses things for emphasis and unity. Intellectualized, it focuses for attention and becomes a handmaiden for truth. It searches the horizon line and warns of danger. It sweeps the heavens at night and by means of the telescope transcends spatial and time limitations. Growing things from Mother Earth increase and multiply because in our garden planting the eye is ever guiding. Fire terrifies and purifies at one and the same time, but it is the eye which serves as an instrument to give us these larger aspects of truth. Water may quench our thirst and fructify the earth, but it is the eye ever scanning the horizon for clouds or rains, or searching for reservoirs to tap the intangible power of water which again as an instrument makes the deserts to blossom. Air is most intangible of all to the eye but even here seeing thru to the blue of the heavens becomes an awe-inspiring influence. Air streaked with sunshine or her fluidity bespecked with floating particles gives us beautiful sunsets. The air is atmosphere and thru it the moon bespeaks of romance and the majesty of a star-studded night. Yes, even the air becomes a medium for the ever-transcending spirit of man as he extends his knowledge thru the eye as microscopic or telescopic vision.

Modern advertising is becoming aerially perspective, the air and the eye are challenging the spirit of man to transcend his limitations. Speed implies mastery. Accomplishment implies heroism, mechanism, sight, and different economic adventures. New cities are in the making—the present form of things is being challenged by the spirit of change which is upon us. Thus the eye is the instrument of the eternal and everlasting beacon for new adventures as well as the searcher for danger and the controller of fear.

What the eye is in helping man to sense the implications of his adjustment to earth and air problems should be emphasized as an integral part of every advertisement. Hence every advertisement which conveys a message in terms of truth, goodness or beauty is illustrative of the respect which the advertiser should reserve for sight as a dominant factor in display.

All the senses can be made to inter-relate themselves in order to form a pleasing panorama for the eye. Whatever

conforms to the sense of sight intensely enough to impress us, is most important to the advertiser; for he must depend upon what the eye in the first place can comprehend in order to get his advertising message to the outside world. Consequently, much of this book is directly related to what the eye comprehends, in cooperation with all of our senses, in order to educate people into an appreciation of whatever goods we have to sell. Our discussion of the fundamental principles governing attention gives us an appreciation of the place sight and eye movement play in stimulating attention.

Emotional Factors.—We now recognize that all advertising is not to be reduced to a single experience. Other associative factors are at work. Moods or feelings are being experienced as factors in appeal. When properly presented, these become impulses toward action. Humor, pathos, happiness, and reason interblend as suggestive factors and, as such, constitute the component parts of an advertisement. However, component parts are working toward some climactic goal.

As a result of specialized experience, our imagination often attempts to correlate their various elements and to combine them into pictures until our minds have created a realm which enjoys combinations of ideas not found in the actual world. Thus the advertiser begins to create pictures and to arouse feeling, mingled with curiosity, in the presentation of his advertisement. He, too, begins to create a new realm. But the advertiser is not merely to amuse or to entertain people; nor is he to reflect back their simple experiences. He is to inject into his advertising picture, be it written or illustrated, an idea of desire on the part of the reader. Constantly advertising, constantly analysing effects, constantly experimenting with the multitudes who read the advertisements, should enable the advertiser to get the will of these same people. Getting their will means getting them to purchase.

It is given to literary men to create literature. It is the work of the advertiser, not to create a literary atmosphere in connection with his article or proposition, but to educate people, often by means of literary principles, into an appreciation of the sense quality of the goods which he is attempting to sell. Force which incites one to action is the quality to be set going

in the process of reading the advertisements of any campaign.

Where to Study the Crowd.—The careful advertiser studies the human characteristics in their various settings. Wherever crowds gather—in theatre, street, fair or circus—he should seize, with scientific avidity, upon the expressions of approval, disapproval, or silence as indicative of the receptivity of the class being studied. Attend the most ordinary theatre and observe how necessary is a direct appeal to the sordid and physically brutal as compared with the appeal to the higher feelings, found in the legitimate drama.

Attend the fairs of small places and observe how the day starts with decorum by all, only to end in a mob spirit that revels in storms of confetti, shreds of colored ribbon paper, tooting horns, and unrestrained laughter. Then get acquainted with the quiet and sedate in life, the religious and the sorrowful. Fill your own life with the sorrows, hopes, ambitions, and struggles of mankind. Learn to reason and balance the forces of life that are sweeping the world thru experiences—then act. But put this knowledge on a commercial basis, if you are an advertiser. This knowledge should give a background of understanding, which will help you to sell your goods.

The Mind and Its Laws.—The mind having received a multitude of sense impressions or experiences systematizes and arranges these for future use. It is for the mind that the world is impressing us. But first of all the mind demands one thing of the environment; namely, that the quality of its sense appeal be intense enough. Many of the ordinary street car advertisements illustrate failures on the part of advertisers to regard this demand of the mind in relation to the sensory content of the advertisement. Certain cards need a somewhat stronger tone of color, others are poorly arranged in type form, or the illustration is so ordinary as to be unnoticed. Degrees of sensation must be studied in relation to appeal. Such combinations or contrasts should be effected as impress us with sense consciousness. The more pleasing the effect, the better the advertisement. To satisfy this demand for a positive sense impression, that advertisement has succeeded best which continues itself in consciousness until a feeling of individuality and familiarity has been aroused. Were each street car advertisement individualistic in nature, and properly placed, the reader would be led to scan each card within the eye's glance. Thus the first mind-law to be regarded in judging the merits of any advertisement states: *Each advertisement should consist of an intensity strong enough to force itself into consciousness.*

When once a given street car advertisement has forced itself into our attention, the mind begins to act upon it. Perhaps, for the moment interest or even pleasure is experienced, when suddenly, the mind finds itself absorbing with equal interest the next placed advertisement. Thus we find advertisements vying with each other for attention, and our second law of the mind states: *One sensation tends to modify another when each has an equal chance of forcing itself into consciousness.*

One advertisement tends to modify the effect of the other, however, only in so far as each is excellent and individual in nature. When this is true there will be a tendency on the part of the mind to read each one thoroughly before passing to another.

Again, in looking at street car advertisements, certain ones placed next to each other begin to associate themselves unpleasantly in the mind. Dirty saucepans do not associate well with Campbell's Soups. People prefer pleasant thoughts to unpleasant ones, and if the tendency thru thought experiences is such as to take one's mind thus subtly away from the real thought of the Campbell's advertisements, the purpose of the advertisement has failed. Thus the third mind-law might be stated: *The arrangement of two or more advertisements is often such as to associate themselves unfavorably or favorably in consciousness.*

Another mind tendency in connection with advertisements relates itself to that which is new to experience as compared with that which is old. For instance, the mind regards curiously and interestedly that which is new in experience. The old presented in a new form arouses interest, and the interest is likely to be sustained until it has been completely associated with the past. In this manner the new is re-enforced by the past. When there is no past to which the mind can associate its new experience, the novelty of the new effect takes precedence over the real thought. Curiosity, wonder, or distrust

tend to associate themselves, often resulting in an unfavorable, rather than a favorable judgment. It is constant repetition which will finally win the mind to a speaking acquaintance.

The Sought-for Advertisement.—Up to this point we have been talking of the mind being acted upon by outside advertisements. There is a state of mind which actually searches for advertisements. Many a woman has eagerly searched the newspaper for a particular department store advertisement. When we go to the classified advertisements of a journal, our own previous interest is determining what we shall or shall not perceive. But even here the necessity of good form, of strong sense appeal, and of thought must be heeded, for there are always advertisements, alike in nature, vying each with the other. Thus, the fourth mind-law might be stated: *Many advertisements are consciously read and perceived due to the previous interest, need or wishes of the reader.*

This factor of preperception, however, often decreases the necessity for a large amount of space as is evidenced in "want" columns of our newspapers. The greater the competition the greater the need for increased space. Notice the modern tendency of many concerns not only to use four or five pages, but also to present these in color form.

Wherever advertisements are placed in competition with each other for attention, each advertiser has a right to insist that his advertisement be granted such position as will give it its greatest force. When this is done, however, the weaker advertisement loses in prestige. The fault of course lies in the make-up of the advertisement by a weak advertiser.

Summary.—An observance of an intense enough sensation; the fact that one sensation tends to modify another, and hence, one advertisement is modified by those about it; the tendency of the mind to associate itself pleasantly or unpleasantly with the objects of stimulation; the tendency for the present object of stimulation to be modified by the thought life of the reader;—these are the fundamental mind-laws which govern the placing of advertisements in relation to the sensory content matter which each individually contains.

QUESTIONS

1. What do we mean by the words "implicit" and "explicit" as used in connection with sense stimulation in advertising?
2. Show how the following statement applies to any sense-advertisement you select:
   "Advertisements often integrate different senses to get the interest of the reader."
3. Name two businesses which depend upon each of the following senses to sell their goods:
   (a) Taste
   (b) Smell
   (c) Hearing
   (d) Sight
   (e) Touch
   (f) Muscular
   (g) Temperature.
4. What are the personal reactions to the following goods in terms of the senses—discuss the sensory element of each which can be used by the advertiser:
   (a) Food
   (b) A violin
   (c) An electric refrigerator
   (d) Rubber tires
   (e) Automobiles.
5. Show the use of a vocabulary at different levels of appeal in connection with the original sensation of hardness of anthracite coal.
6. What is the sensory content of mechanical vs. artistic reactions?
7. Explain the various sensation factors which would enter a campaign selling:
   (a) A sterling silver tea set
   (b) Table linen.
8. Name and explain four mind laws based on intensity of sensation and show their relation to advertising.

PROBLEMS

1. Present an advertisement in which there is an integration of three of the senses.
2. Does it pay to double your name space or to put in a small advertisement in a city or telephone directory? Explain in terms of the mind laws.
3. The following articles are those used every day; they might be said to be in the ordinary class. Could you suggest how they might be put in a distinctive sensory class?
   (a) Earthen teapots
   (b) Everyday rubbers
   (c) Lead pencils.
4. Make a study of the advertisements in a single street car in your community. Answer the following questions:
   A. (1) How many cards were there?
      (2) Classify the cards as to kinds and number; for instance, food, clothing, electrical goods, etc.
      (3) Enumerate in order of influence in this street car the different kinds of advertisements found.
      (4) Do your results show *why* the first two groups find it profitable to advertise in street cars?
   B. Would the kinds of advertisements in a street car differ from the kinds of goods advertised in the coach of suburban trains? Wherein would they differ and why?
5. Select two advertisements in this chapter, the English alone of which has been reproduced. Describe the illustrations you would use to supplement the copy.

"BLACK BOOK"

1. Select one advertisement illustrating a good use and one illustrating a poor use of each of the mind laws. (Three examples.)
2. One advertisement illustrating a good and another a poor use of each of the following senses:
   (a) Touch
   (b) Taste
   (c) Smell
   (d) Hearing
   (e) Temperature
   (f) Kinæsthetic.

CURRENT MAGAZINE READINGS

Present and past copies of "PRINTERS' INK."
Present and past copies of "ADVERTISING AND SELLING."

COLLATERAL TEXT BOOK READINGS

DUNLAP, "ELEMENTS OF SCIENTIFIC PSYCHOLOGY," Chapter II to IV inclusive, published by C. V. Mosby Company, Saint Louis.
RICHARD B. FRANKEN and CARROLL B. LARRABEE, "PACKAGES THAT SELL," Harper Brothers, 1928, Chapters IV to VI inclusive.
BREWSTER and PALMER, "INTRODUCTION TO ADVERTISING," Chapter VIII, A. W. Shaw and Company, Chicago and New York.

CHAPTER VI

INSTINCTS, TENDENCIES, AND INTERESTS SIGNIFICANT IN ADVERTISING APPEAL

Human Tendencies.—Each individual has certain inherent tendencies which enable him to respond intelligently to the world in which he lives. Moreover these tendencies to respond are twofold in nature; one, where he experiences the urge from within to respond to a stimulus projected from without; the other, where the individual is influenced by the circumstance of his environment or the "without," such as consciousness of mandates or creeds, legal enactments, religion, economic pressure to make a livelihood in a specific business or the influence of education. Thus each individual has the capacity to respond to the world about him wherein is implied certain inherent tendencies. The "without" struggles to get into human consciousness and the "within" struggles to appropriate the "without." The urge of life from within is only partly mechanistic and anticipatory of potential experiences in the outward world. Consequently the advertiser's purpose is so to present as to impel immediacy of decision and action of the use and meaning implied in goods. Experience as a part of the life process in terms of the advertiser's goods implies reactions between the individual and his surroundings conducive to health, happiness, self-preservation and mastery of circumstance or achievement. Thus each individual life as a process from birth to death is dramatic involving constant adjustment to an ever changing world wherein moods and passions ever rise and fall, impulses are initiated, or, new motivations established. In this realm of tendencies, the advertiser at once initiates, suppresses, and controls human beings in order that wish might become aroused in relation to desire. It is both the advertiser's and salesman's destiny to keep the spirit of initiative alive in relation to consumption. The advertiser is constantly stimulating the vital urge of the individual to possess, to attain or to realize the truth or merits of his goods as actual experience. Out of this

surging and mystical cauldron of human emotion, fanciful forms, glimmerings of meaning and fervid flashes of hope, it becomes possible for passion and destiny thru ideas and principles to become coherent. By accepting reality as experience in relation to economic goods, the individual becomes a wielder of his own vital force to achieve. Whenever the advertiser is successful in getting a response to his advertisement he has fixated the urge of the individual in relation to the time and spatial experiences which the use of his goods implies. In this experience the merits of the goods are evaluated which either justifies or condemns the original impulse which led the purchaser to buy. Satisfaction is thus integrated with inherent or instinctive tendencies to accept and even welcome experience. In this chapter we shall think of these inherited mechanisms as instinctive in nature. These tendencies, however, have the characteristic of being automatic and unconscious as to response. Yet their expression is intelligent as to content. As far as the advertiser is concerned, whatever the psychologist's terminology, these integrated capacities for intelligent response to the stimuli coming from the outside world and to which individuals or specific groups are capable of immediate and unconscious response, we shall term instincts, tendencies, and interests.

Now the life history of the individual from the cradle to the grave is one wherein certain tendencies are in the ascendency with others quiescent. Yet each life is beset by similar tendencies, expressed or utilized in conformity with concepts of normality. Moreover, certain tendencies becoming expressive indicate specific stages of growth. Thus each individual life beginning with tendencies, is at once an urge and a challenge to experience the meaning of these tendencies, and, as such, establishes a relationship to life known as reality.

To the advertiser an appreciation of these inherent tendencies or instincts with which our daily life is beset becomes a vital factor in stimulating people in an appreciation of the experiences which follow the uses of his goods. Let us classify these tendencies in a broad way and according to life's periods.

When we come to analyse human beings *en masse,* we find that there are certain situations where each individual tends to

respond similarly to every other individual. For instance, if a steamer is sinking in mid-ocean, a tragedy having made it impossible for deliberate action, a considerable display of intelligence is imperative to subdue the frenzied crowd. In a scramble for safety, the majority of individuals disregard the safety of others. Self-preservation, the first law of nature, begins to operate. This tendency and many others, then, become significant in establishing the kinds of appeal which can be made and which are most appropriate for a given group. Thus it is seen that the individual is so structurally constituted that he often responds unconsciously to a stimulus which gives him a feeling of better adjustment to his environment. In other words I am not required to teach the child to play in order to sell him toys, for the child experiences joy in his play as he is given a toy in keeping with the psychology of the period thru which he is passing. All tendencies with their impulse to accept the challenge which stimuli are constantly presenting imply a complexity of relations. When the child reaches for his ball, it is in relation to his final comprehension as joy or play. He initiates his appreciation of the ball in terms of form. This in turn becomes a challenge to his cleverness to catch and throw it. His relation to its various movements is in terms of pleasure or satisfaction. Progressive toy manufacturers and retailers are beginning to classify toys and playthings as nature would classify them for children. One concern has defined the psychology of specific age group in terms of the following:

We have five natural periods in the development of the child: first, the chief interests of the baby from birth to 1½ years; second, the interest tendencies of later infancy from 1½ to 4 years; third, the kindergarten age from 4 to 7; fourth, the individualistic age from 7 to 10; fifth, the age of cliques, clubs, etc., from 10 to 13; sixth, the age of hero worship from 13 to 15. It is possible to fit toys and playthings to the different age periods of each group.

Again, during specific age periods of each life new tendencies come into ascendency. From 15 to 20, broadly speaking, when adolescence controls, sex is in the ascendency and, as such, begins to be a determinative factor in the psychology of youth. During this period young people are said to care more for

young people than any other kinds of possessions. It is interesting to note, moreover, that an engagement usually results in the purchase of a ring. The young man bought the ring because of an original impulse. In fact the ring becomes indispensable to make tangible the intangible relation existing between them. In no sense does the advertisement of a ring entice a young man to become engaged in order to get the ring. This clearly emphasizes the necessity for continuous advertising of many kinds of articles the sale of which is constant in relation to the ever developing tendencies of specific age groups.

The years following marriage, or 20 to 40, are those filled with trials and normal experiences involved in earning a living, rearing a family, and in establishing social relations which bring into play the noblest and most heroic soul qualities of both men and women. During this period successes are balanced by failures. There are many disappointments.

Whatever the period thru which the individual passes, in addition to instinctive tendencies, habits are also in the making. The more habitual we become, the more we free the mind to function in new and different relations. Habit, however, works both for or against the advertiser. It is often found in conflict with new ideas. Habit in this sense becomes a deterrent to progress. Its influence may be such as to deny experience in other relations or at higher levels. For instance, it is astonishing to find many old people, particularly in many towns and small cities, who have sufficient income to live at a high level of dignity as to art and social relations. In their early days they lived at a deficit level. In prosperity they still carry their "hang over" deficit moods and inhibitions. Our economic structure increases in wealth as healthy individuals have high standards of living commensurate with the mastery over drudgery, time, and spatial limitations which capitalistic genius has evolved. The "Art of Living" is the constructive slogan for those who are worthy of the name advertiser. The advertiser is a constant challenge to the healthy to live up to their possibilities in an appreciation of the wholesomeness of life in relation to a harmonized use of goods. It is this kind of pressure which will finally get many of the financially able, but immediately disinclined, to live up to the artistry which their income warrants.

Living thru this period, middle age, with the oncoming of its own posterity, is forced to make sacrifices. It begins to surrender itself to the demands and rights of the rising generation. Middle age in turn begins to live thru the joys, hopes, aspirations, and sorrows of this new generation. As middle age passes into old age, it is only to find that as grandparent its hands clasp those of the new generation. Thus does nature in her cycle of human events and activities unite all generations for a common purpose. From the cradle to the grave, each age establishes itself in the possession of goods consistent with the experiences of that age. *Advertising may be said to be a consistent and constant process to orient the individual in relation to his different age tendencies in terms of economic goods and in satisfying the individual in his requirements for complete expression implied in the uses of those goods.*

The advertiser has as his constant task to adjust his article or product as appeal to the different age or even class levels implied in the use of his goods. In his analysis he must be careful; first, to realize just the response he wishes to obtain; second, the particular class of people he wishes to reach; third, the characteristics of the different life periods in relation to the acceptance and use of his goods.

Certain Tendencies Are Common to Us All.—Each is reducible to an impulse with a definable emotional content. This impulse is susceptible to response accordingly as the individual is incited to sense its relations to his material, mental, emotional or spiritual life. Those tendencies which the advertiser should know as being of help to him in his work are as follows:

Self-preservation
Fear and Flight
Self-possession.
Pugnacity
Gregariousness
Play
Workmanship
Migration
Parental
Homing
Dress and adornment
Hunting
"Something for nothing"
Hoarding
Sex.

A discussion of these tendencies in relation to advertising either singly or in their integrated relations follows:

Self-preservation, Flight and Fear, and Self-possession.—To preserve oneself as an entity in all relations which he has established, as well as to insist upon such experiences as satisfy the individual in his urge to grow and expand, are emotions which react against such external forces as tend to thwart individual attainment. From childhood with its imperative cry of "my boat," "my doll," "my skates," to old age with its "my estate," "my business," "my yacht," there is constant awareness of the necessity for struggle and combativeness to preserve the values secured as well as a sense of the rights and justice which their possession implies. So integrated become the possessions of one thru mastery over circumstance and surroundings that it is often difficult to distinguish between what we are and what we own. Thus self-possession and self-preservation in relation to one's possessions often become emotionally integrated forces in relation to the economic structure of which each of us is a part. Moreover, the tendency toward flight involving fear implies adjustment to one's surroundings wherein danger is sensed capable of destroying whatever wholesome relations one has come to sustain to his environment. The fear of the future in that it usually implies pain and suffering for those who do not provide for sickness, disability and old age, has brought insurance into existence. We come to understand the meaning of destruction and deliberately turn from discomforts and from experiences involving disintegration and a loss of power which an insurance policy implies. We resent those forces which subtly attack our individuality or thwart our right to live. Youth, however, knows less of fear than old age. With experience comes wisdom. Without intelligence we are more physically heroic and trust too much to the healthy feelings and moods of the present. Intellectually, however, we come to know that in the sweep of each life the dice are often set against us. Hence trust companies, insurance companies, building and loan associations, and hospitals may be defined as intellectualized institutions guarding the interests of the individual against the uncertainties which as reality make death, sickness, misery, and human frailty forces to be feared. They are in

reality forces which constantly challenge our right to live.

The advertiser uses these tendencies in different fields of business, as, for instance when he shows the tragedy which might ensue by an incorrect evaluation of the brakes of an automobile or when he pictures destruction if one goes beyond the maximum mileage on one's tires at too great a speed. He points out the disintegrating influence of a lack of paint in depreciating real estate values or the sad experience of needless suffering because of the lack of home remedies in the family medicine chest. These are suggestive of the fear tendencies which intellectualized often result in "flight" in the economic form of the possession of money in a trust company or in the possession of stocks or bonds. The reverse of flight and fear is seen as self-preservation in relation to a sense of possession. And just as any one of the senses may be at higher levels of human experience, nevertheless these basic tendencies may also assert themselves at higher levels. For instance, to be without an automobile truck at a high economic level would characterize a department store as non-progressive. To save oneself in the eyes of others requires the possession of specific goods. An older generation that fails to accept the privileges which inventions and art offer becomes an object of ridicule or pity on the part of the rising generation. Yet those too old to adjust resent to the point of fear the pressure which takes them away from the sense of security which habit establishes. Thus we find that possession, preservation, flight, fear, and combativeness are integrated emotions which can be evoked to sustain the advertiser's appeal for his goods.

The emotional and spiritual levels to which these more elemental tendencies may rise in their interplay affecting the human spirit is beautifully expressed in the following reprint extended thru the courtesy of the Cadillac Motor Car Co.:

> In every field of human endeavor, he that is first must perpetually live in the white light of publicity.
>
> Whether the leadership be vested in a man or in a manufactured product, emulation and envy are ever at work.
>
> In art, in literature, in music, in industry, the reward and the punishment are always the same.

The reward is widespread recognition; the punishment, fierce denial and detraction.

When a man's work becomes a standard for the whole world, it also becomes a target for the shafts of the envious few.

If his work be merely mediocre, he will be left severely alone—if he achieves a masterpiece, it will set a million tongues a-wagging.

Jealousy does not protrude its forked tongue at the artist who produces a commonplace painting.

Whatsoever you write, or paint, or play, or sing, or build, no one will strive to surpass or to slander you, unless your work be stamped with the seal of genius.

Long, long after a great work or a good has been done, those who are disappointed or envious continue to cry out that it cannot be done.

Spiteful little voices in the domain of art were raised against our own Whistler as a mountebank, long after the big world had acclaimed him its greatest artistic genius.

Multitudes flocked to Bayreuth to worship at the musical shrine of Wagner, while the little group of those whom he had dethroned and displaced argued angrily that he was no musician at all.

The little world continued to protest that Fulton could never build a steamboat, while the big world flocked to the river bank to see his boat steam by.

The leader is assailed because he is a leader, and the effort to equal him is merely added proof of that leadership.

Failing to equal or to excel, the follower seeks to depreciate and to destroy—but only confirms once more the superiority of that which he strives to supplant.

There is nothing new in this.

It is as old as the world and as old as the human passions—envy, fear, greed, ambition, and the desire to surpass.

And it all avails nothing.

If the leader truly leads, he remains—the leader.

Master-poet, master-painter, master-workman, each in his turn is assailed and each holds his laurels through the ages.

That which is good or great makes itself known, no matter how loud the clamor of denial.

That which deserves to live—lives.

Gregariousness.—This is the tendency which gives to each of us pleasure to be a part of the crowd. Moreover, to be with others gives the individual a sense of security. Successful business men form trade or group organizations to further their personal interests. Or they subscribe to their trade paper because they sense the kinship of a friendly editor in his appreciation of the problems of those in the specific trade group. In reading his pages, they have a sense of security in the solution of the problems of their particular business.

The advertiser often writes copy or presents illustrations of such a nature as to establish conviction regarding the merits of his goods by suggesting or directly stating numbers who have already approved in an act of purchase. The following underscored copy excerpts (Illustrations Y, Y′ and Y″) constitute an appeal to our appreciation of the crowd aspect and, as such, stimulate the reader's interest.

Illustration Y.

JOIN
FOR 3 NIGHTS

The Thousands Who Have Found a Drugless Way to Instant Sleep—

(Ovaltine)

Illustration Y′.

A sales policy that *has won millions* of friends. Try this remarkable cream 7 days at our expense before you make your decision.

(Palmolive)

Illustration Y″.

More and more, thinking men agree with trained athletes in accepting Bauer & Black athletic sup-

porters as essential sport equipment. Not only to guard delicate cords and structures, but to enjoy the snug comfort, security, freedom which makes for brilliant performance.

—Bike is a simple, all elastic supporter, the *choice of coaches, trainers and athletes for 55 years.* Easy to wash . . . easy to wear . . . easy to buy at 50 cents upward. *At all druggists and sporting goods dealers.*

(Bauer and Black, Athletic Supporters

Gregariousness often implies by inference the acceptance of an idea or product by others. As such it becomes authority and stimulates immediate interest. The following J. C. Penney advertisement (Illustration Y‴) is the integration of all factors which make gregariousness a forceful appeal wherein the confidence of the individual has been established and she feels at ease in her shopping tour.

Illustration Y‴.

This month, in 1,400 J. C. Penney Company stores, well-dressed women are buying millions of new porch frocks; paying only $1.79 apiece for them . . . and planning to wear them to the country club, to market, to parties all summer long because their colors, their styles and their patterns are smart and new.

There are ten fabrics in a hundred designs. Each one *absolutely fast color* . . . neither soap nor brilliant sunshine will dim their fresh beauty. Seams are closely stitched and hems turned and finished . . . not basted. And their generous length follows the line of all smart new dresses . . . well below the knee!

Because these good-looking frocks cost so little, you can buy *a complete summer costume* in your J. C. Penney store for less than you often have spent on your dress alone. Choose the porch frock you like best; make a bright little jacket to wear with it . . . we have many pretty prints at 49 cents a yard. And buy a gay new felt, or felt and straw, hat to match; they're only $1.98. With a pair of our famous 98-cent chiffon stockings, and a pert little flower for your shoulder . . . your costume is complete. And it has cost you exactly $6.23.

At this price these frocks are extraordinary. We know of no other department store, or group of stores, that could create millions of these frocks . . . make each one so charming that women wear them for all daytime occasions . . . yet keep the price at $1.79, the cost of an ordinary "house dress."

Even the J. C. Penney Company could not achieve this triumph of merchandising without the cooperation of the local managers in 1,400 stores. With their assistance we have been able to organize and operate a new efficiency in storekeeping. New selling methods, far more than our tremendous purchases, keep the prices low on this fine merchandise.

If you do not know the location of our store nearest you, write us for this information and for a free copy of our "Store News" illustrated in rotogravure. Address J. C. Penney Co., Inc., 330 West 34th Street, N. Y. C.

The following Niagara-Hudson advertisement (Fig. 27) is illustrative of the crowd aspect pictorially presented. Its appeal aims to humanize industrial opportunities in the State of New York. It creates a feeling of crowd acceptance. Its spirit supplements our intellectual demands for facts. This advertisement is more intellectual than emotional in its appeal, yet it contains the emotional.

Pugnacity.—The interest and capacity men show for fighting is best illustrated in the field of sports. This same spirit, however, exists in business. Macy of New York initiates a policy eliminating credit customers and advertises the fact that the customer receives the benefit in lower prices. This is a challenge to those whose overhead makes it impossible to sell at lower prices. Or, advantageous buying by the department stores for special sale goods introduces a competitive factor. The sewing machines which make clothing are under constant competitive construction attempting perhaps to employ better seaming methods or to invent a machine to insert style factors

Power is cheaper in New York State

49% of the country's population is concentrated in and conveniently around New York State.

Raw materials are either within the state or easily assembled by water or rail.

If I were a manufacturer . . .

here's why I'd locate my plant in New York State

FIRST, because New York State is the natural center of a concentrated market area that contains 49% of the nation's population and 55% of its wealth.

SECOND, because the rate for power in Niagara Hudson's territory is materially lower than the national average

THIRD, because New York State offers such perfect transportation facilities — over 8,400 miles of main line track 900 miles of canalized rivers and lakes 700 miles of commercial airways straight, economical transportation to any point in the world

FOURTH, because New York's growing pains are a thing of the past Millions of intelligent high-grade contented workers are available employees who work well, live well and spend well.

FIFTH, because important raw materials such as coal, iron, wood, nickel, food-stuffs, are either right at hand or can be obtained cheaply

SIXTH, because New York has unlimited capital available for home industry This state pays more than one-fourth of all the income and miscellaneous taxes collected by the federal government

SEVENTH, because the climate is ideal for industry Employees work at maximum year-round efficiency where the temperature averages about 50 degrees, as in New York State

If you would like detailed information without a personal follow-up, write for new booklet, "New York, the Industrial State." Address Niagara Hudson Power Corporation, Albany, N Y

This book interestingly describes the specific industrial advantages of the territory served by Niagara Hudson, which includes among many others the localities listed below:

Skilled labor is plentiful, happy, productive—with a higher output per worker than almost any state in the union

ALBANY	COHOES	GLOVERSVILLE	LANCASTER	OLEAN	SOLVAY
ALBION	DEPEW	GOUVERNEUR	LEROY	ONEIDA	SYRACUSE
AMSTERDAM	DOLGEVILLE	GOWANDA	LITTLE FALLS	OSWEGO	TONAWANDA
BALDWINSVILLE	DUNKIRK	GREEN ISLAND	LOWVILLE	POTSDAM	TROY
BALLSTON	E. SYRACUSE	HAMBURG	LYONS	PULASKI	UTICA
BATAVIA	FAIRPORT	HERKIMER	MALONE	RENSSELAER	WATERFORD
BOONVILLE	FALCONER	HOMER	MASSENA	ROME	WATERTOWN
BROCKPORT	FORTEDWARD	HUDSON	MEDINA	ROTTERDAM	WATERVLIET
BUFFALO	FORT PLAIN	HUDSON FALLS	MOHAWK	ST JOHNSVILLE	WELLSVILLE
CANASTOTA	FRANKFORT	ILION	NEW YORK MILLS	SALAMANCA	WESTFIELD
CANTON	FREDONIA	JAMESTOWN	NIAGARA FALLS	SCHENECTADY	WHITEHALL
CARTHAGE	GENESEO	JOHNSTOWN	N. TONAWANDA	SCOTIA	WHITESBORO
COBLESKILL	GLENS FALLS	KENMORE	OGDENSBURG	SKANEATELES	WILLIAMSVILLE
CORTLAND		LACKAWANNA		SARATOGA SPRINGS	

NIAGARA · · · HUDSON
POWER CORPORATION

FIG. 27.—Illustration of the crowd aspect

in cheaper garments imitating quality and higher-priced goods. The merchant is in reality the instigator of style and service for goods which satisfy the senses, but the competitive factor involves shrewdness and an appreciation of human nature in order to compete successfully.

Paris with her latest styles encourages the bitterest kind of pugnacity on the part of American merchants to keep these secret so that the purchaser might be first to display them in the United States. Trickery, however, often enters into the contest. An artist or designer will often see the goods as to style and pattern and leaving, develop a sketch. By airplane and fast boat service it reaches the United States. It has been said that these goods have been known to be produced and put on the market before the original product arrives in the United States. The consumer or purchaser is made aware of these competitive forces by the kind of copy wherein the style factor, as such, is in the ascendency, or, the price is so emphasized as to create a feeling of value worthy of investigation, thus establishing an incentive for purchase. Certain department stores have a special vocabulary to express these different aspects of competitive selling. "Extraordinary value," "specially priced," "half-the-price," "special sale," "anniversary sale," "bargain day," and "seasonable mark-down" are part of definite store policies to delineate specific situations wherein the price offered can be justified. As such, these concepts become competitive with other stores whose copy at the same time is failing to make the public "price" or "value" conscious. The competitive price realm is in reality the more elemental pugnacious realm integrated with self-possession, fear and self-preservation. Its far-reaching implications are today seen in the price struggle where the manufacturers are attempting to have their advertised prices sustained by the manufacturer or where antagonism exists against chain stores for the methods employed by which prices are lowered below what is considered legitimate.

In advertising, competitively speaking, the advertiser stands in a constant relation to the following psychology of the mass:

INTENTIONAL SECOND EXPOSURE

Power is cheaper in New York State

80% of the country's population is concentrated in and consistently around New York State.

Raw materials are either within the state or easily accessible by water or rail.

If I were a manufacturer . . .

here's why I'd locate my plant in New York State

FIRST, because New York State is the natural center of a concentrated market area that contains 49% of the nation's population and 55% of its wealth.

SECOND, because the rate for power in Niagara Hudson's territory is materially lower than the national average

THIRD, because New York State offers such perfect transportation facilities — over 8,400 miles of main line track 900 miles of canalized rivers and lakes 700 miles of commercial airways straight, economical transportation to any point in the world

FOURTH, because New York's growing pains are a thing of the past Millions of intelligent high-grade contented workers are available employees who work well, live well and spend well.

FIFTH, because important raw materials such as coal, iron, wood, nickel, food-stuffs, are either right at hand or can be obtained cheaply

SIXTH, because New York has unlimited capital available for home industry This state pays more than one-fourth of all the income and miscellaneous taxes collected by the federal government

SEVENTH, because the climate is ideal for industry Employees work at maximum year-round efficiency where the temperature averages about 50 degrees, as in New York State

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Skilled labor at plentiful, happy, productive with a higher output per worker than where it are easy to the union

ALBANY	COHOES	GLOVERSVILLE	LANCASTER	OLEAN	SOLVAY
ALBION	DEPEW	GOUVERNEUR	LEROY	ONEIDA	SYRACUSE
AMSTERDAM	DOLGEVILLE	GOWANDA	LITTLE FALLS	OSWEGO	TONAWANDA
BALDWINSVILLE	DUNKIRK	GREEN ISLAND	LOWVILLE	POTSDAM	TROY
BALLSTON	E. SYRACUSE	HAMBURG	LYONS	PULASKI	UTICA
BATAVIA	FAIRPORT	HERKIMER	MALONE	RENSSELAER	WATERFORD
BOONVILLE	FALCONER	HOMER	MASSENA	ROME	WATERTOWN
BROCKPORT	FORTEDWARD	HUDSON	MEDINA	ROTTERDAM	WATERVLIET
BUFFALO	FORT PLAIN	HUDSON FALLS	MOHAWK	ST JOHNSVILLE	WELLSVILLE
CANASTOTA	FRANKFORT	ILION	NEW YORK MILLS	SALAMANCA	WESTFIELD
CANTON	FREDONIA	JAMESTOWN	NIAGARA FALLS	SCHENECTADY	WHITEHALL
CARTHAGE	GENESEO	JOHNSTOWN	N. TONAWANDA	SCOTIA	WHITESBORO
COBLESKILL	GLENS FALLS	KENMORE	OGDENSBURG	SKANEATELES	WILLIAMSVILLE
CORTLAND		LACKAWANNA		SARATOGA SPRINGS	

NIAGARA · · · HUDSON
POWER CORPORATION

FIG. 27.—Illustration of the crowd aspect

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In advertising, competitively speaking, the advertiser stands in a constant relation to the following psychology of the mass:

(a) The price is low. The goods are a bargain.
(b) The price is fair, which means that it is consistent with the utility it renders.
(c) The price might or might not be high, but the style and vogue factor or its use over a longer period of time makes it reasonable. Price, however, is considered in the purchase.
(d) The price is secondary but the style or quality factor is so emphasized as to make its possession highly desirable.

In the public's mind goods are classifiable in two ways: first, those which are thought of as possessing intrinsic merits mathematically measurable and hence value; second, those which are thought of as worth, or where a high price is what the individual is willing to pay for social or exclusive privileges as diamonds, pearls or beautiful sterling silver.

Value goods are interpreted in terms of justice and the utility or service performed. In the instance of semi-social businesses, as our public utilities, the public demands justifiable prices. Bus rates, street car rates, automotive parts, electric refrigeration, and automobiles, or, mass production, or, where such economic relations are involved which develop a psychology wherein a reason for the price paid becomes a matter of consequential consideration,—these factors encourage a "shopping around" psychology.

Worth goods may or may not be competitive. Silver, jewelry, oriental rugs, special edition books, period furniture or paintings are among the goods wherein the beauty, artistry, or historical interest sustains interest with price secondary. The goods presented, however, hold a constant relation to the income or wealth of the buyer. Weddings, anniversaries, birthdays, historic events, and similar occasions, however, invite and even challenge the individual to sacrifice in order to buy the appropriate thing commensurate with the depth of friendship or the social pressure wherein certain kinds of gifts are necessary to grace the occasion. Thus worth goods are integrated with culture, social standards, and the social amenities of the times. In this régime quality, beauty, and the ever-evolving artistry of exquisite workmanship are in the making. "Crowd

consciousness" as to their merits becomes pressure for the individual to buy. Again, it is seen that the sublimation of this elemental pugnacity results in a mastery of materials, exclusiveness, and limitation of design almost to the point of monopoly. And for possession of these the wealthy connoisseur struggles.

Play an Incentive.—Play in its accepted sense implies such activities as amuse or delight the player, and need not be concerned with one's mental and vital welfare. It usually brings to consciousness of the player a certain joy or exhilaration in relation to such effort as reveals one's strength or skill in accomplishment. Its complete expression brings about contests or sportsmanship prowess. Play is thought of as being a spontaneous and joyous response of the individual to a situation compelling expression. Thus we may have play for itself or for the zest of competition. However, one's work becomes play when the individual gives or surrenders himself in joyous interest and freedom to the fulfillment of its purposes. Business is often called a game. This implies the zest of a contest in relation to the uncertain moves which require not only intelligence but somewhat of courageousness and daring. Play as a contest is a challenge to meet uncertain and changing situations in terms of skill and dexterity.

Work implying drudgery, dirt, and inconvenience is the opposite of the play concept. Hence many soap advertisements attempt to inject the idea of the ease and satisfaction in accomplishment which the use of their product implies. Play is thus suggested by inference rather than directly, calling cleaning made easy and playful.

The following booklet extended thru the courtesy of Gimbels of Philadelphia (Illustration Z) indicates the psychological significance of toys in relation to the development of the child. It is the play interest carried thru the period of adolescence. In passing, however, let us not forget golf, airplaning, and summer resorts as institutionalized play for the grownups. Travel literature is taking on the tone and line of play. Colors and style in clothing, furniture, and transportation are interpretative of the tone or quality which any special occasion demands. Play to the normal and healthy, whatever the age, is the real incentive. The Gimbels booklet follows:

Illustration Z.

The RIGHT Toy Is Vital to the Mental and Physical Development of Your Child

Through play the senses and muscles are developed; the imagination is stimulated; talents are awakened and life habits—for good or bad—are formed.

It is therefore imperative that your child's toys be chosen with the utmost care.

All play materials should be chosen with these ideas in mind:

1. Is it Usable? What can the child do with it?

2. Is it Suitable? Is the child too young or too old for it?

3. Is it Instructive? What will it teach?

Our trained sales staff will be glad to confer with you.

Gimbels toys have been carefully selected in accordance with the newest thoughts of modern educators.

We offer a brief but suggestive list for your guidance.

From Cradle to Creeping

(BIRTH TO 1 YEAR)

Baby needs toys for sense and muscle development. Correct playthings help to gain control of the leg, arm, back and hand muscles, and also to focus the eyes. The sense of rhythm is born and baby begins to recognize sounds.

As you select baby's first toys, guard against eyestrain and nervous tension.

By providing toys of various materials, lessons in properties and qualities of things are begun.

RUBBER DOG, SOFT DOLL, BATHTUB TOYS, RUBBER BALL—*for sense development.*
RATTLE—*for color and sound.*
BLOCKS—*for muscular co-ordination.*
TAYLOR TOT—*for baby's comfort.*
CHAIR—*to draw baby erect while learning to stand.*

BABY PEN—*to protect baby from dirt and danger. The beads make play possible.*
BRIGHT BALLS—*will attract the child's attention and stimulate efforts to reach out while still in the crib.*

While Learning to Walk

(1 TO 2 YEARS)

Baby is now busy examining things and pulling them apart. It is a child's way of learning. Toys should be large and unbreakable for simple reconstruction.

Toys to push about to encourage activities of the larger fundamental muscle are also needed.

Manipulative toys to gain control of tools and materials, lead the child in the direction of industry and art.

NESTED BLOCKS AND JUMBO BEADS—*to create a conception of size.*
CHOO-CHOO TRAIN, SAND BOX, PAIL AND SHOVEL, KIDDIE KAR, AND BLOX-THAT-LOX—*teach initiative, industrious and creative habits.*
BASSINET WITH "PRISCILLA" AND HER "PAL," BRUSH, MOP, DUSTPAN, DOLL CARRIAGE AND CARPET SWEEPER—*for imitation of adult activities.*

Play Becomes More Purposeful

(2 TO 4 YEARS)

Children are still examining and experimenting, but less at random. They begin to think what they will do, and have a purpose when they tear things apart. They turn from the *destructive* to the *constructive.* Back and leg muscles are strengthened.

The following toys were selected for the purpose

of directing interests into the right channels. At this age boys and girls still have the same type of toys.

GIMBEL BLOCKS AND HENNESY BLOCKS —*contain curves—stimulate imagination.*
BLACKBOARD—*for free-hand drawing.*
METAL EXPRESS WAGON, SLIDE, DUMP TRUCK, VELOCIPEDE, PULL PLANE AND PEDAL KAR—*for physical exercise and development of the back and leg muscles.*
FARMYARD ANIMALS, PATSY DOLL, KITCHEN CABINET, KITCHEN SET, PLAY STOVE, SEWING CARDS AND COMPLETE LAUNDRY SET (just like mother's—*for imitation of adult activities.*
PATCH PAPER PICTURES, PEG BOARD CRAYON SETS, EASEL—*to awaken early interest in art.*

Constructive Ability Develops

(4 TO 6 YEARS)

At this age children have a strong interest in imaginative and dramatic play. They love to "make believe." It is the age of manipulation and construction. Play is highly purposeful and has real motivation. They must have tools and materials with which to make things. They begin to want to "do something." Habits are becoming formed.

Toys continue sensory training, stimulate imitation, and bring about group play.

PATTY HILL BLOCKS—*satisfies desire for crude construction.*
OUTDOOR GYM, SAND BOX, AUTO COASTER AND GARDEN TOOLS—*for physical exercise.*
WONDERWOOD FLOWER MAKER, KEYSTONE TRAIN SET, LINCOLN LOGS, AIRPLANE TO BUILD AND MODELING WAX —*for manipulation and creation.*
PLAYSUITS, AND PLAYHOUSE—*excites interest in the world of "Make-Believe."*
PATSY ANNE DOLL, TOY STORE AND SUPPLIES, AND RUBBER STAMP SET—*for imitation of adult activities.*

Learning Through Play

(6 TO 8, ELEMENTARY)

This is an extension of the interests and activities of the 4 to 6 age, but with better co-ordination and control. There is now a distinction between the interests of boys and girls. The former prefer construction, and the latter housekeeping equipment. Group play at this time is of great importance. The child is more active and more skillful. Toys are chosen for socialization and skill in creation.

LARGE WAGON, CROQUET SET, TENNIS RACKET—*for physical exercise.*
DOLL HOUSE, TYPEWRITER—*for imitation of adult activity.*
PAINTING SET, TOOL CHEST, DOLLY DIMPLE SEWING SET—*for construction and creation.*
ANAGRAMS, CHECKERS, CARROM BOARD AND ELECTRIC QUESTIONER—*things to "do."*

Artistic and Scientific Development

(LATE ELEMENTARY, 8 TO 12)

This is the age of special interests and hobbies. Natural talents are noticeable and tastes along certain lines are developing. These should be respected.

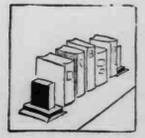
They are interested in collecting, in the arts, in chemistry. Play has more realism as compared with the imaginative qualities of the earlier

periods. The boy or girl should be encouraged in plays of leadership and in paths which lead to the professions and worth-while industries.

BIOLOGY AND CHEMISTRY SET—*for the "young scientist."*
BOAT BUILDER SET, EVERY BOY AIRPLANE SET, WOOL WEAVING SET—*for construction and creation.*
ELECTRIC STOVE (cooks real food), WARDROBE TRUNK—*for Dolly's Dresses.*
PING PONG SET, BASEBALL GAME, PIRATE AND TRAVELER, ROOK, FLINCH, ANCHOR QUOITS AND JACKS—*these games meet the needs of the spirit of individual competition.*
ERECTOR, MECCANO, MOVIE MACHINE AND STEAM ENGINE—*for the mechanically inclined boy.*

Realizing Life

(ADOLESCENCE)



And we arrive at that period of which we hear so much! Has your child outgrown the toys and games of childhood? What are you doing to provide real interests and worth-while occupations? The boy or girl at this age has the urge to feel grown-up. They "have put away childish things." Your boy must have things to encourage comradeship with Dad; your girl must have charming little things for her room. Both need to keep their brain and hands busy.

BILLIARD TABLE—*keep them happy at home.*
BICYCLE, SKIS, SLED—*for outdoor activity.*
DESK AND CHAIR—*with a "Personal" drawer for one's private letters and things.*

WORK BENCH—*to keep brain and hands busy.*
FOOTBALL, BASEBALL, BASKETBALL AND SOCCER EQUIPMENT *give opportunity for team work, so important at this age.*
CEDAR CHEST—*for orderliness.*

Important!

It costs no more at Gimbels for toys which fit the psychological needs of your children than for toys bought merely to amuse and of which the child soon tires.

Through the Day with the Modern Child

Just as there are toys for every age, so there are certain toys for every hour.

IN THE MORNING, when little minds and bodies are fresh, lessons can be taught the new way—education through play.

BLACKBOARD AND DESK COMBINATION
GIMBEL BLOCKS
NEST-O-BLOX
LINCOLN LOGS
PRINTING SET
XYLOPHONE
PATCH PAPER PICTURES
CLAY SET
WEAVER BALL
HEALTH RIDER
CRAYON SETS
SEWING CARDS
STENCILS
VICTROLA AND RED RIDING HOOD RECORDS
TRUMPETS
FARMYARD ANIMALS
SAND BOX
BLOX-THAT-LOX
PINWHEEL PAPER.

IN THE AFTERNOON, physical exercise is the reward for work well done in the morning.

SIDEWALK BIKE
SAND BOX
SEESAW
OUTDOOR GYM
LARGE WEAVER BALL
PLAY SUITS
DOLL AND CARRIAGE.

AT EVENING, when strenuous exercise is to be avoided, parent play in the nursery is desired.

PAINT SET	DOLL AND DOLL BED
ANCHOR QUOITS	POOL TABLE
CHEST FOR TOYS	KEYSTONE DUMP TRUCK
TEDDY BEAR.	

Sex and the Parental and Their Integrated Tendencies.—Within the consciousness of adolescent psychology as a motivating force is the final transcendent urge of sex. Its economic consequences are far reaching. A wedding marshals a sequence of economic events; namely, the ring, a trousseau, invitations, flowers, food, music, transportation, and finally a home. Sex seems to be so propelling in its force and far reaching in its ramifications as to compel integration of other tendencies in a time process involving a sequence of experiences. Sex, homing, and parenthood finally integrate as a unified force calling all other attributes to serve in their fulfillment. Each attribute finally becomes a component part of the sublimated concept of a happy home. But happiness is dynamic in its implications. It implies the possession of goods in conformity with utility and good taste—it is a challenge to one's sense of workmanship and artistry. It establishes certain levels of living on the one hand, and on the other, channels human behavior in relation to self-preservation and self-possession. The home becomes a sublimated ideal. As such, it establishes definite meaning to human relations. It adds rhythm and a sense of time to the interest and zest of daily life. Thus economic goods come to have value in relation to time and spatial sequence in relation to "homing" as a definite experience.

If the soul aspect of the individual is to be characterized as one wherein our sublimated energies attempt to establish pictures or one wherein the art impulses are transcendent, sex might rightly be said to initiate these impulses, while a happy home might be said to be the fruition or climax of the adventure once started.

To the advertiser, then, sex with its integrated tendencies calls into use a multitude of goods. To build a house is a mechanical process, but to build a home is to harmonize the

spirit of human relations at different levels in relation to the physical, intellectual, emotional and spiritual. A house is a physical thing and it may be at a bare utility level; it may be an architecturally and beautifully proportioned affair, but cold in its emotionable appeals. When individuals move into a house where the human relations are so harmonized in love and sympathy as to radiate a spirit of good will and cheer, the house, as such, becomes a home. As a home, however, it may come to exist at a still higher level. It may come to reflect the

Drawing by Jack Manley Rose, Reproduced Thru the Courtesy of "Better Homes and Gardens"

FIG. 28.—A composite picture of all the instincts which harmonized establish a home

spirit of destiny wherein family pride is interspersed with accomplishment and power of self-mastery and character. In such relations a home has become an instrument for highest achievement. Books, music, art, athletics, pageantry, travel, and civic movements are among the many activities which arise.

It is astonishing the number and kinds of materials and goods which go into house construction. From basement to roof—cement, plumbing, plaster, laths, hardware, flooring, furniture, rugs, dishes, silver, paint, sculpture, electrical equipment, and *ad infinitum*—these hold a sequence relation to house construction. Each article or aspect is a component part of a picture in relation to time and spatial relations.

Each aspect is consequential in giving tone or quality and color or efficiency to both the house and homing influences wherein a picture for some couple is in process of making. Fig. 28, entitled "The Builders," is a composite of the integrated tendencies described above. Its editorial page, written by Elmer T. Peterson and reproduced thru the courtesy of *Better Homes and Gardens,* has aptly presented the evolving picture of these tendencies in relation to the hopes and aspirations of, let us say, a young married couple starting on the great adventures of life. The following tendencies are illustrated in relation to the editorial and might be classified as follows:

(a) Sex and its "shopping" around attitude as the couple are pictured before a show window gazing into the display window for the goods which must finally go into their new home.
(b) An appreciation of workmanship from forest to product by way of the factory.
(c) A sense of time relations wherein the young couple are attempting synchronization with those actually constructing the home as well as those who have goods to sell which finally go into the house. Forest, rivers, and ocean or lake are ready to serve in these relations.
(d) Beauty and thought are exemplified in architecture and landscaping.
(e) Spiritual symbology, wherein the house has been sublimated into a home, as expressed in the anchor and lighted candle. This aspect individualizes and gives destiny and character to the process. The editorial which supplements the illustration is as follows:

THE BUILDERS

The love of home is one of the most sacred of human fabrics, for its weave is made up of every good and beautiful strand that grows out of life's fibers. It is a very practical thing, too, for it has to do with honest bricks, well-cured lumber, sturdy metals, durable concrete, architectural genius, and all the things that enter into the make-up of the material home.

The love of home, then, is not confined to the owner, for it is cherished by the good builder, the lumber merchant, the steel worker, the carpenter, the plumber, the architect, the painter, the maker of carpets and curtains and furniture, in whose hands is entrusted the task of creating something that will profoundly influence the lives of those who pay for the service of building. In effect, they all say, "I love your home."

In securing the financial means for building, the very first and most important requisite is honest construction and material. If the house is well made, it stands virtually as its own security. Therefore, in all efforts to bring about a greater era of home ownership, this love of home, held not only by the owner but by those who build, must be held all-important. Those who slight their work and material are trifling with one of the noblest impulses of the human heart, and are making sport of one of the prime forces of national greatness. Those who build faithfully and well are real patriots, for they are contributing to the solidarity of the nation and the welfare of the people as a whole.

Songs and poems of praise have been written for those men of epic stature who have thrown gigantic structures of steel and concrete upward—those who build huge bridges, canals, factories, machines. No one can or should dim this praise, but why should we not commend with equal fervor and enthusiasm those who build stout homes that will shelter families for generations?

All about us are these men—and women, too, for women in many ways are adding to the substantial fabrics of our daily living. They sink their foundations deeply, where no eyes can see—honest foundations, nevertheless. Their work soon may be covered forever, when the husks of building are thrown aside and the beautiful house emerges from its cocoon. They do all their work as well, both the unseen and the seen. They love humanity, and they respect their trust. They furnish sturdy timbers and solid cement. They pore over plans and devise new ways of putting

> beauty into architecture. They think of the families that will come, perhaps in another century, to praise their workmanship and love and respect for their tasks. And out of their love—the greatest building fabric of all—appears a beautiful, an imperishable thing, not made with hands alone, but also with imaginative brains and loyal hearts.

Sex.—The part that sex, as such, plays in advertising is not to be under-estimated. Many advertisements "get their message over," partly because of the unique effect obtained by introducing a type of individual appealing to the sex of a given class of people. A certain New York clothing concern once had several athletic fellows wearing nobby clothing, but the group was always accompanied by an attractive young lady. The effect of this on a certain part of the public is indicated when a young man states: "I always look at X's advertisement to see whether or not she is pretty and what type of girl will appear next." With respect to sex appeal, however, there are certain dangers to be noticed. One should be very careful in selecting that type of character which best adapts itself to the article advertised. For instance, if articles are practical in nature and where efficiency or an appreciation of the mechanical is necessary, a type of woman with angular features and neat mathematical appearance is to be preferred over and above the type which is represented by the more petite. On the other hand, if a quality automobile is to be sold, where the talking points involve a social interpretation, that type of beauty should be introduced consistent with the style and vogue of the times.

Again, to introduce a sex appeal, upon all occasions, is not desirable. Many calendars become nonsensical in their purpose merely because they appeal to vanity and not to the deeper or more settled inclinations of people. The superficial immediate and impressionistic is often compelled to give way to that which is more sincere.

Migration.—Carlyle has aptly characterized the desire of life when he said that as far as human beings are concerned, there are two forces which keep the world going: one to get what we do not possess, and the other to be where we aren't.

And certainly the external pressure of life is such as to make it possible and even necessary for us to move in all directions upon the surface of the earth to satisfy the deeper urges of our being. The movement in Germany which encourages approximately four millions of youth to spend its Easter vacation on hiking expeditions with the thought of building healthy bodies and minds is the sublimation and control of this wandering tendency. Such an experience makes the participant earth, industrial, and city conscious. It tends to break down artificial barriers of social restraint. It encourages livingness and presages good will, peace, curiosity, and wholesome adventure. When our grade schools succeed, thru a correct evaluation of the integrative influences of travel and wholesome adventure, in reducing the number of years necessary to obtain a grade education, the money and time saved might be profitably employed in permitting each generation in each country to travel extensively throughout the world.

The force of modern inventions and travel for the first time in race history makes it possible for the coming generation to become "world conscious." To be at home on the earth is desirable. Our freedom should be extended beyond our present concept of home. The extent to which governments become "parental conscious" enough to establish hostelries or camps properly supervised and at a minimum expense thruout the world is the extent to which railroads, buses, airplanes, and zeppelins may be kept going to capacity. Each nation might profitably pay for this transportation out of its taxes by appropriating the money saved by reducing present grade expenditures by two years. Thus both people and individual business will come to prosper. Migration thus controlled and organized can only result in greater sympathy and appreciation of the talent and genius of other nations. The generation so fortunate as to realize this conquest of the human spirit will come to be an interblend of new ideas, hopes, and aspirations in relation to still other earthly adventures. The deserts may yet be made to blossom and the earth be made to surcharge the bodies of men with radiant sunshine and vitamine energy in keeping with evaluations now hidden. As a surplus of goods comes to maintain, we are under necessity and compulsion to

evolve new concepts of living, self-mastery, and consumption. The sublimation of our instincts is the source of realization in these matters.

With travel as an epoch of individual experience challenging us to become world conscious, our conception of a greater variety and different kinds of vacations, week-ends, and daily work will change. To build a civilization around the potentialities of change in relation to utilities, pleasure, restraint, and manhood is to give to human beings an opportunity to develop normally and wholesomely in all their relations. In such an era the truth will indeed come to make men free.

The Chris-Craft advertisement (Fig. 29) depicts the joy and happiness of a group of human beings who are masters of time and circumstance and free to enjoy the thrill of speed. The background is symbolical of a mastery wherein beauty, human beings, and admiration are integrated factors involving happiness. The copy is challenging in its appeal. It stimulates and releases energy for the realization of our deeper tendencies and emotions.

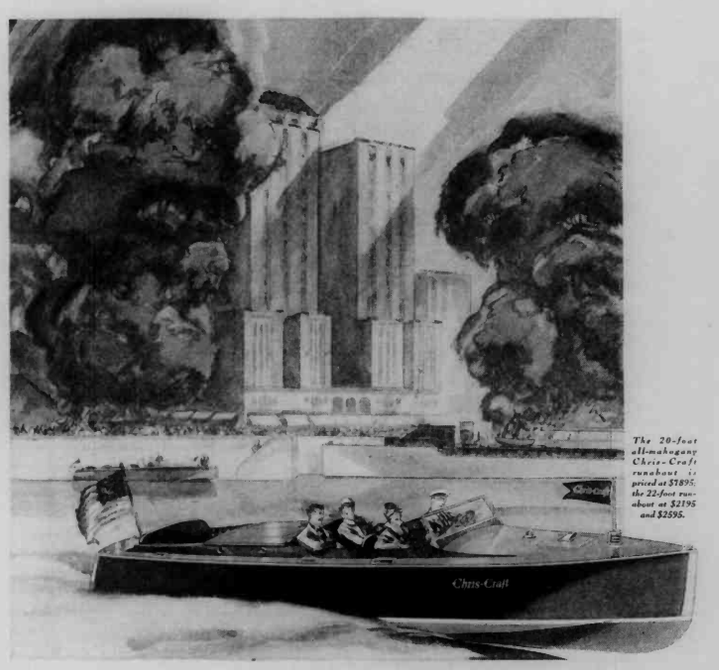
Foreign travel is becoming highly competitive in its efforts to get its share of the consumer's spending dollar. Foreign steamship lines and railroads are presenting stories of efficiency in travel while each country is portraying its cultural and natural beauties. Foreign countries seem to be able to utilize the poster and magazine as the most effective media to create the sentiment for which they are striving. The following (Illustration AA) from an editorial in the *Post Standard* of Syracuse is indicative of this field as opening up unlimited advertising possibilities as our population is gradually given an opportunity to travel.

Illustration AA.

OUR MAGNIFICENT TRAVELINGS

Long ago, one who was a keen observer of humanity put into a stage play a certain fellow and put into his mouth this utterance:

Ay, now am I in Arden: the more fool I. When I was at home, I was in a better place; but travelers must be content.



The 20-foot all-mahogany Chris-Craft runabout is priced at $1895; the 22-foot runabout at $2195 and $2595.

A TREASURE chest of bountiful health lies open to the Chris-Craft owner. Life on the water offers a multitude of thrills and pleasures not known on land. ' ' ' One may splash about at the swimming raft, take dinner at the distant yacht club, then swing past a dozen miles of shoreline to evening social affair in remarkably short time. ' ' ' Chris-Craft days are full of joy. Go fishing, step out and win a race, entertain guests in delightful comfort, or just loiter among wooded islands. A whole new range of pleasures begin at the water's edge and all are spread before the Chris-Crafter for his choice. ' ' ' Distinctive among the 24 models of the 1950 Chris-Craft fleet are the 20 and 22-foot runabouts. They are luxurious, deep-cushioned, 9 passenger Chris-Craft. They go like the wind, yet are easily controlled by boy or girl. They start, stop, steer, turn and reverse like an automobile, yet they are infinitely more flexible. ' ' ' Priced at $1895, the 20-foot Chris-Craft runabout is the lowest priced Chris-Craft ever offered. The 22-foot Chris-Craft is listed at $2195 to $2595, offering a life-time of dependable water transportation. ' ' ' Illustrated catalog may be had by writing Chris Smith & Sons Boat Co., 805 Detroit Road, Algonac, Michigan.

Chris-Craft

World's Largest Builders of All-Mahogany Motor Boats

Runabouts—Sedans—Commuters—Cruisers—Yachts
24 Models—20 to 48 feet—$1895 to $55,000

FIG. 29.—An appeal to travel and pleasure

It is not altogether the same now. Today we travel on a scale of which Shakespeare could not have dreamed when he was writing "As You Like It." We travel more; and we travel better. In fact, at this season of the year, Americans travel amazingly. They spend a lot of money and travel long distances. We do this in spite of the fact that it is still true that home is the "better place."

And it is still true that "travelers must be content" with the conditions which they find. Travel conditions are vastly improved; but even now they are not the equal of the state of things back home in Yankeeland.

Yet there is present estimate that Americans, except in the war years, traveling in Europe have, in this century, had an average expenditure of $150,000,000 a year. The figure has been raised rapidly, so rapidly that there is reason to believe that last year's total approximated more than $400,000,000, which goes far to compensate Europe for any payments it has to make to America in the settling of war debts.

Americans are traveling not only in Europe, but all over the world. They are a restless and an inquisitive lot. They want to see things and do things, almost anything which is outside of their own experience. Altogether, it is judged that America's bill last year for foreign travel was close to $800,000,000. And this year's cost will probably not be far less, even tho times are not so prosperous.

The automobilist, beyond what he is doing in this country, is making excursions into Canada; and he is doing a good deal in Mexico and the West Indies. Cars to the number of 4,500,000 took our tourists into Canada last year, with a resultant expenditure there not greatly less than $300,000,000. Into Mexico went $40,000,000.

But the automobile travel within our own borders is, of course, the most extensive. The American Automobile Association figures that, in 1929, vacation motor tours in the U. S. A. were engaged in by

45,000,000 Americans, who spent $3,500,000,000. We are the great vacationers of all time. And we have not reached the limit of our possibilities.

"Travel, in the younger sort, is a part of education; in the elder, a part of experience." That was said several centuries ago, by Robert Bacon, when traveling was only in its infancy. And he added: "He that traveleth into a country before he hath some entrance into the language goeth to school, and not to travel."

So we can do our traveling in confidence of betterment as well as pleasure. We can be pretty sure that it is all worth the price, staggering as that price has become.

The Hoarding Tendency.—Even our animals respond to this tendency. The squirrel who lays up its store of food for the winter or the honey bee that gathers its honey and repeatedly returns to the home of its increasing honeycomb are seemingly purposive in their activities. And when the lad finds himself collecting stamps, old coins, stones, birds' eggs, and even animals or insects, he is obeying an impulsive tendency which when sublimated in relation to modern business is again consequential in furthering our economic destiny. Banks, insurance companies, building and loan associations, Christmas funds or the regulation of our expenditure thru installment buying are indices of our modern evaluation of this tendency. This tendency is time regarding in its implications for it brings restraint and also stimulates one to work today. The possession of stocks and bonds represents individual work well done, and establishes a sense of confidence and trust in one's future. The sublimation of this tendency is constructively indicated in the following advertisement of Halsey, Stuart & Co. (Illustration BB). It illustrates the psychology of this tendency by emphasizing actual or concrete value, security, maximum income and minimum expense. The issue represented is described as basically sound because it is built on the fundamental saving interest upon which a healthy society is based.

Illustration BB.

BUILDING FOR THE COMMONWEALTH

The American citizen is the best served in the world. A quarter million public schools educate his children. An abundant supply of pure water comes into his home from carefully guarded sources. The streets of his community are brightly lighted for his convenience and protection. Surfaced highways totaling 660,000 miles enable him to travel swiftly and smoothly between cities.

Part of the cost of such projects, particularly for highway construction, has been paid directly from taxes. A very substantial part, however, has been raised through the sale of bonds issued by the states, counties, cities, and other taxing districts. Thus the cost of such improvements is distributed among those who benefit from them—now and in the future. Of the twelve billion dollars raised for public works in the past decade through bond financing, more than one-fourth was for streets, roads, and bridges, a fifth for schools, a twelfth for water supply. The rest provided sewers, parks, playgrounds, public building, harbor developments and other needed improvements.

The need for public works and the increased property valuations resulting from them, together with the recognized safety and tax-exemption of state and municipal obligations, has created a widespread demand for such bonds. Halsey, Stuart & Co. has provided this highly acceptable type of bond to thousands of investors, at the same time enabling citizens throughout the land to enjoy the many benefits accruing from public projects. Much information valuable to investors interested in tax-exempt securities is found in our pamphlet, "How to Judge Municipal Bonds. A copy will be mailed on request.

(Halsey, Stuart & Co.)

The Hunting Tendency.—An important tendency which associates itself with the masculine type of mind is that known as the hunting tendency. When certain seasons announce

themselves, we see groups of Nature's followers getting together appropriate suits, guns and ammunition, fishing tackle and provisions. Nature herself, with breezes fresh enough to urge on, encourages men's actions: but she does not always reward the effort put forth. One chases the deer in the forest; the other sits all day long, waiting patiently for his fish; another tramps for hours thru the dense forest, happy if he but catches the trail of that which seems to be moving. A single shot that brings to earth some shy animal fills its possessor with extreme delight. And, as one writer has put it, when we come to add up the cost of fishing tackle, lines, gun powder, guns, etc., spent each year to satisfy this craving, the expense is enormous. Men's inconsistency in the expenditure of time and energy pursuing game at the beck of this tendency, is shown when they chide their wives for following a "something-for-nothing" impulse thru all the department stores, hunting for a bargain. Back of both impulses, however, is to be found the idea of combat. Let two individuals begin an open fist-fight. The tendency is to make the ring wider and, although not openly, yet secretly, there is often a tendency to encourage the fighters just to see what will happen. The idea of sport itself, apart from painful consequences, becomes exceedingly fascinating.

Something-for-Nothing.—Ingrained in human nature is the desire to get something-for-nothing. Human nature tends to follow the course of least resistance. Our magazines and newspapers a few years ago were filled with advertisements, the copy of which teemed with the spirit of "something-for-nothing." The word "free" became all-important. The cheapness of articles had a ready response, but this method of advertising became so detrimental to honest concerns that business began to insist upon honesty. The masses, however, are still inclined to say, "I am willing to take a chance."

If copy emphasizes the idea of getting something-for-nothing, thus concentrating on price relations rather than on quality, customers are likely to be deceived as to the merits of the thing itself. Advertising primarily should be educational in its appeal with price a supplementary factor if consistent value is involved. It is better to train people to appreciate the

quality and the inherent utility of goods rather than the public to become price conscious at the expense of maximum benefits in the use of the article. Business will finally come to insist upon the right of each article in our economic structure to make a profit for itself alone, and not at the expense of other goods. Just as people are inclined at times to infringe upon the rights of others, so economic goods are often sold at prices that are inconsistent and harmful to others. It is true that goods are often reduced because Mr. Manufacturer or Mr. Merchant is under compulsion of self-preservation and hopes to save what he can out of what is to him a wreckage. But sadly enough, this is too often done at the expense of the other fellow. Moreover, this situation reveals one of two things, either he was a poor buyer and incapable of anticipating sales or the general economic conditions were set against him. The future will need to insure against legitimate losses, but not at the expense of business men who are efficient and who show merchandising ability and sense. A reasonable amount of professionalism needs to enter selling. It is still too much at merely instinctive levels. In sports we have put rules into the game and thus defined the limits to which instinct may go. So business has the task to intellectualize this most elemental instinctive tendency for the good of economic progress.

Price consciousness too often is an appeal to something-for-nothing. Suppose we have a $3.50 shoe. We should not advertise a cheap shoe, but we should rather dwell upon the idea that people are getting a shoe for $3.50 which possesses certain valuable qualities adjusted to a specific service it performs. This is educating people with regard to the inherent value and characteristics of the shoe. It is a recognition of this principle which has changed recent advertising copy. However, the "something-for-nothing" idea is still enlarged upon and will always be forceful with certain types of mentality. Its form, however, changes from time to time. The "Premium Offer" is founded on this tendency. A skilful advertiser in his appeal to "something-for-nothing" wished to encourage the sale of his tobacco. He created the picture of the man of the house leisurely seated smoking his cigar. With an artistic touch, the imagination is made to revel in the rising

velvety smoke until we see the outline of a chair or a vase. The wife, thus lured on, comes to look upon its purchase as money at least partly well spent. Her reaction is to possess the gift if the opportunity presents itself. Nor is this tendency necessarily confined to a single economic class of people. Take, for instance, the bargains in dry goods stores. All classes are appealed to. Business men, however, have set to evolve a philosophy which justifies its existence. It is true that the consumer may profit, yet legitimate business suffer, which in the end reacts upon the consumer in the form of lower wages or reduced dividend checks. Government too often sponsors the illusory cause of the consumer at the expense of legitimate manufacturers and retailers.

Whether or not the premium business is perfectly legitimate, is a question for serious consideration. Nevertheless, I am convinced, after watching numerous folk apply for their premiums in premium stores that they as customers are at least satisfied. Having been lured on by the tendency of something-for-nothing, the actual possession gives satisfaction and even happiness. Again, it might be said that the life insurance business is partly based in its implications on this tendency of something-for-nothing integrated with the tendency of self-preservation. To be told that payment of a premium for three years, costing not more than $75 annually, offers a possibility of your relatives collecting $1,000 in the event of death, somehow appeals to the imagination of many people in terms of money not earned but given or contributed to one.

Children are particularly impressed with the idea of something-for-nothing. When rattlers or balloons are given away during appropriate festivities or seasons, youth is struck in its fancy. The giving of a single piece of candy or a whistle by a barber as the little boy leaves his chair, is enough to insure long friendship between the two. It is not that the "something-for-nothing" idea should be eliminated from our advertising, even though there are actual circumstances, as in many instances of the premium system, where multitudes of people pay for their prizes. Without the premiums, however, many would not be willing to purchase the same article. With premiums, they do not feel the burden of the cost, but are thus encouraged

indirectly to save; and it is to them, from all practical standpoints, the receiving of "something-for-nothing." However, when the "free idea" is featured in a way to deceive people with respect to the actual value of the goods, or where there is not good value given, or where one kind of goods destroys the profits implications of others or whatever the circumstances, we have a question which demands ethical consideration.

A specific trade often suffers because of too liberal an interpretation of "something-for-nothing." For instance the silversmiths of the country have been in the habit of engraving initials "free." This kind of work is often expensive because of the artistry involved. If these services in the aggregate cost considerable money, the question is beginning to be asked by the trade as to why Mrs. Consumer should not pay for this service. It is curious, however, to note the unwillingness of many in the trade to take a firm stand on these matters. They either fear the consumer's reaction in breaking an old trade custom or they still fear competition.

The Food Tendency.—Our instinctive demand for food is perhaps one of the most primitive tendencies which the human race possesses. Herbert Spencer has said that, as far as eating is concerned, the average individual will naturally insist upon those things that are helpful for him, take the right amount of exercise and develop his life uniformly, depending upon his tendencies. Although cultured men and women do not spend hours in a discussion of those things which are palatable, yet a meal well cooked and well served has its place in our daily life. But the mere appearance of food does not tend to arouse the greatest possible desire for it. Our latest advertising reveals the fact that people like an interpretation which consists of associated factors, as linen, silver, and flowers in connection with food. For instance, if I go into a restaurant which has a dirty cloth laid upon an uneven table, with silver that is tarnished or displeasing in quality, the meal, though well cooked, does not strike my fancy. But if the table has been pleasantly located, with the cloth clean and the waiter exceedingly gracious, however simple the food, I am at least contented in mind. Thus, while food is a necessity and appeals to my self-

preservation, nevertheless, the particular manner in which it is presented to me determines my attraction toward it.

Our latest food advertising, however, has become more scientific. We now think in terms of vitamines A, B, C, and D. Menus are being reduced to calories. We have entered an era when foods are to be selected in terms of a diet involving health and energy, sunshine and happiness. Grocery stores as "Health Experts" and "Body Builders" will undoubtedly come to translate the food products of every week in terms of weekly balanced diets. I shall be able to telephone and order a meal for four wherein meat, vegetables, and dessert are consistent with season, price, calories, and vitamines. Our food experts are yet to play their part thru supersalesmanship, but in terms of maximum energy and health. We shall come to buy combinations in terms of seasons, that which is palatable, and at minimum prices.

Clothing.—Our desire for clothing and ornamental adornment is both instinctive and interesting in its appeal. Our clothes have become a part of life's enjoyment. Moreover, each class of society tends to consider itself in relation to its kind of dress. The kind of position which we hold partly determines the kind of dress which we select. Many persons' daily efforts consist in seriously considering the question of dress. There are two factors which tend to modify our consideration of the clothing problem: first, ornamentation; and, second, adaptation of style to each one's individuality. At a recent conference of jewelers the statement was made that the well-dressed men and women considered seriously the question of jewelry by way of ornamentation.

Jewelry stores whose prices for goods are high, as a pearl necklace for $750,000; a beaded bag for $7,500; a silver service at $125,000; a wrist band at $60,000, find it difficult for many of their younger men, unacquainted with the quality and worth involved, to state the price to the customer easily and naturally. These younger men are not habituated to think in terms of a connoisseur class. Yet there are those who become adept in presenting the claims as to merits, character, and artistry without this compunction as to price. Moreover, the articles are sold at the price indicated. Thus adornment is

shown to stimulate the imagination, gratify conceit or satisfy the sense of artistry of different classes. *It is the mode* wherein price is secondary and adornment in relation to pride and social emulation are in the ascendency.

If the advertiser has an article which lends itself either to dress or to ornamentation, it becomes necessary to discover the particular class of people who can be taught to appreciate the values which he has to present. Whatever the class to which we belong, there is always the possibility of one particular type of dress or a type of decoration which will be found to be ideal for that class. In other words, we like to picture our ideal self; thus, when an advertisement impresses the reader with the idea that he himself can be like his ideal, there is a tendency to accept this as a new standard for self-expression. In other words, the clothing merchant's advertisement is for those to whom a certain ideal is either naturally or potentially possible. The average business man is not fascinated by the clothing worn by college students. Nor does the simplicity of the business garb appeal to the young men. Therefore, an advertisement in its attempt to establish appeal in relation to desire must present consistent ideals for the particular class to be reached.

In merchandising values, style and change are often opposite aspects of the same thing. It is the uncertain and far-reaching implications of any style which give it its fascinating quality. Style not only implies obsolescence of other goods but its inherent character subjects itself to such limitations as to make it rather difficult to evaluate its actual success in terms of profits. Many goods begin with a style aspect which is quickly overtaken by something more appealing. It is these changing aspects of the consumer in relation to style which constitute serious problems in relation to profits.

Style is likely to be significant in all relations where individual judgment is under scrutiny or observation. Style in dress is a challenge to one's sense of good taste; style in writing an advertisement is a challenge to one's ability to get his thoughts to the public effectively; style in automobiles is an effort to give a particular buying group supreme joy and a feeling of distinction at the time of purchasing the car; style in food is commensurate with menu combinations which while

appetizing, are, at the same time, consistent with our latest ideas of health.

Style, it will be noted, is a challenge to our individual discriminative ability which in clothing relates to form, color, and quality. If, as one writer has put it, style is essentially a wish to command the admiration or respect of others, its history of acceptation and use ends when the possessor senses that another style is more effective in sustaining admiration.

The content of style, however, is interesting in that it usually includes ideas which of themselves are new or evolutionary in their meaning. The front wheel drive is an idea around which the style takes form. The idea of freedom of movement in one's clothes implies health and around this idea, clothing is created. With this in mind the stylist is under restraint as to lines, materials, season, age, and scientific ideas consistent with progress.

Style exemplifies the art impulse of each of us wherein we build into our lives such goods as give ourselves and others pleasure. Style thus becomes a stimulating factor in making others aware of new and stimulating interests, zests and accomplishments, but economically dependent on our incomes. Its meaning is to satisfy customers and to make a profit.

The Parental Tendency.—The parental tendency shows itself in the mother when she surrenders her life in love to the rearing of her child. The passionate instinctive devotion of a mother—ill herself perhaps—to a sick or dying child is a typical manifestation. Contemplating every danger, triumphing over every difficulty, outlasting all fatigue, woman's love is here triumphant over her own feelings in the care of her children. The mother cares for and loves the child, it seems more to her than her life. Her concern gives pleasure and enjoyment. In the father the same parental tendency is shown when, in his regard, he is willing to fight and struggle in order to preserve the physical well-being of his offspring. The regard for this tendency in its relation to personal development is noticed in the instance where a young man said: "I never noticed Mellin's baby food advertising until I had a child of my own." Thus it is that there are innumerable advertisements constantly being presented before the people which have no appeal, sim-

ply because the background of individual experience is not such as to force cognition of that particular thing. On the other hand, when a new experience enters a human life, things which were before entirely disregarded in daily contact now become of utmost importance.

Certain suburban centers of cities appreciate the mother's shopping problem when there are children in the home. To assist Mrs. Consumer, they have opened a "kindergarten retreat" under the care of an expert in directing the play of children. The great number of children left in the care of the expert is testimony enough of the success which recognition of the problem of parenthood so institutionalized has met.

Curiosity.—During all periods of life people are prone to be curious. The advertiser has effectively employed this tendency in the creation of puzzle and novelty advertisements. Whenever the element of chance is employed enough to suggest to the point of the curious, we have the basis for concentrated attention on the part of a given group of people. For instance, a prominent shoe company had in its show window a large jar filled with water, in which had been placed a half dozen miniature rubber babies of different nationalities. The display was mechanically so arranged that the babies would start at the bottom of the jar, rise to the surface, apparently breathe, and then descend. Thus there happened a continuous race between the babies of different nations. Strange to say, men seemed to be most fascinated by this display. In fact, the interest became so intense that even betting was engaged in. This display, however, was so elemental in its appeal and so fascinating from a human point of view that the crowd did not get the story of "shoes."

The Lion brand collar concern once placed on the billboards of a large city their trade-mark, consisting of a lion without the name. This was before the trade-mark name had become common knowledge. The work had been uniquely done and attracted considerable attention, but the company delayed so long in attaching their own name to the earlier display that, when it was finally placed, the public had forgotten their previous curiosity. On the other hand, a laundry company in the same city startled the citizens by writing across billboards

in various sections, on the same day, "Stopyourkickin'." Curiosity was aroused and this advertising became the subject of all conversations. Before curiosity had waned, the name of a prominent laundry appeared which advertised the fact that every article would be properly mended, if torn; new buttons sewed on; and, in fact, the laundry of each customer would be kept constantly ready for wear. The returns from this advertisement were immediate and profitable. Thus, in considering curiosity, we should remember that there is that which is known as the psychological moment. When curiosity, then, is opportunely satisfied, the desired effect is likely to be obtained.

Mechanical Interest.—The history of any invention is a result of the wholesome concentrated interest of the mind in its attempt to understand and to mechanize life so as to overcome the limitations of time and spatial factors under which we live. The invention of the steam engine paralleled our concept of democracy and, with the recent development in mass production methods, we have now come to the point where underconsumption has come to prevail. Mechanism in the form of a machine, function in relation to a business organization, purchasing power for each class commensurate with our sum total wealth, and mass organization to create sentiment and to translate potentialities into actuality are the dominant mechanistic American characteristics in American prosperity. The human spirit is at work with a drive to compel nature to reveal the intricacies of her structure in order that her secrets might be put into the service of man. Mechanism implies the mastery of man over the limitations of his environment. Time-saving office equipment, new machine processes lifting the burdensome from multitudes, approximately instantaneous communications, and now television and the radiogram, constitute drives within the soul of humanity, the purpose of which is not yet clearly seen. Like Moses, the older generation finds itself on the mountain looking into a promised land but into which it cannot enter. But the indomitable spirit of youth whose physical energy is being conserved will yet, under the fixed elemental tendencies and present-day extensive intellectual interests, be sublimated and correspondingly challenged to create a still greater organization of life, the sloganized idea being—the

greatest good to the greatest number thru the efficiency of our specialized mechanisms.

Automobile and airplane annual exhibits, engineering feats that tunnel rivers and dam streams which are in turn so channeled as to refructify the deserts, reservoirs which harness nature and establish synchronized power relations to the problems of production and the drives of commerce—these are among the driving forces back of the mechanistic interests which are stimulating all nations.

Goods have their mechanistic and functional relations to the life of society. In so far as they qualify in terms of efficiency, they serve. Capital is crowding itself into large organizations thru which the perfectibility of mechanism may achieve higher living standards for all people not alone locally nor even nationally but internationally. This will undoubtedly constitute the economic struggle of the rising generation. The driving forces of the present are breaking down our horizon line of interests. Our boundaries are being pushed beyond and extended into the contemplation of a vision capable of liberalizing our mechanisms and functions in the service of the economic freedom of all nations. Government cannot keep pace with the extra legal drives of the creative forces impelled by the very bigness of business in its insistent right to survive as each in surviving attempts to serve still greater numbers of consumers.

The above realm of individual and mass impulses and tendencies is being superimposed in the form of policies upon each business organization whether it appreciates it or not in the modern struggle to survive. Men do not usually do what they do because of deliberation, but because of the necessity for action which a given set of circumstances or situations impels. Out of the struggles mechanisms and functions emerge. These imply energy saved. But, curiously enough, no sooner is the energy saved than it is again challenged and under compulsion to manifest itself in other relations. It has been said that man does not live by bread alone. Certainly our modern civilization is testimony of this fact. Destiny is making us increasingly interdependent. Food as energy combined with mechanism as energy are both extending our freedom by overcoming our time and spatial relations. It is our sublimated instincts in relation

to vision including ideas and ideals which are today challenging leadership.

Economic goods are objective factors and, as such, are elements which give meaning and consistency to our present day evolving picture. In reality each article or product is attempting to get itself realized as individual or group experience and function in relation to the purposes which their *raison d'être* implies. The advertiser then has the task to interpret his goods in terms of its human implications involving time and spatial factors, with due appreciation of the vision content which a given local, national or international business epoch implies.

Summary.—To the advertiser, the instinctive realm of human behavior is significant in that it is an appeal to the sources of human drives and vital action. Each individual possesses these same tendencies with their accompanying feelings and moods. Our economic structure is a constant struggle to sublimate these more elemental tendencies in terms of higher standards of living wherein intelligence and the finer emotions might direct their wholesome expression. Economic goods in an advanced economic society should be interpreted in terms of the service which they perform. Instincts are thus surcharged with new and different purposes. Each life period is motivated by its own urge and instinctive behavior. The advertiser has the task to translate the meaning of his goods at the time when the individual is most susceptible. The cumulative effect of all advertising is a force pressing in upon the lives of healthy people suggesting and impelling a wholesome adjustment to the peculiar circumstances and situations of environment which is imposed upon each new generation as knowledge. Instinctive behavior and mechanism constitute the first factors in relation to the wholesome desires of people. The business realm has the task to intellectualize our instinctive tendencies so that the sum total of business effort will be profits consistent with progress as a whole and not greed at the expense of those who are making an effort to put consistent rules into the great game of business.

QUESTIONS

1. (a) What is the ordinary definition of an instinct?
   (b) What is the difference between an instinct and a habit?
2. Classify the different tendencies as used in this chapter in terms of different ages and show what goods are most appealing: as, 1 to 10 years; 10 to 15 years; 18 to 21 years; 21 to 30 years; 30 to 40 years; 40 to 50 years; 50 to 60 years.
3. Why is the instinct of gregariousness significant to the advertiser? Explain.
4. Analyse the price factor in selling in terms of instincts.
5. What is the difference between "worth" and "value" goods in terms of instinctive behavior?
6. Enumerate six tendencies which result in sales when once the parental instinct is found functioning in a home.
7. What is the psychology of sales involving resistance and inertia in terms of instincts in relation to—
   (a) House construction
   (b) Clothing
   (c) Food.
8. (a) Criticize or defend the suggested plan to permit boys and girls of sufficient age to travel around the world to be paid by taxes.
   (b) Would these experiences affect the sale of goods? Discuss.
9. What instincts would you appeal to primarily if you were in the following businesses, and give reasons—
   (1) A bond house
   (2) Electric lawn mowers
   (3) Musical instruments
   (4) Jewelry business.
10. What are the fundamental forces at work which make "style" an important factor in advertising?

PROBLEMS

1. Describe a current show window display in your community. Analyse the features which tend to stimulate instinctive response.
2. Describe a current billboard in your community. Analyse the features which tend to stimulate instinctive response.

"BLACK BOOK"

1. Select two different advertisements which illustrate each of the instincts described in this chapter. Write a paragraph analysing each as to its excellencies or deficiencies. Preferably select one good and one poor advertisement.
2. Four different advertisements in each one of which a different emotion is appealed to—*not instinctive.*

CURRENT MAGAZINE READINGS

Present and past copies of "PRINTERS' INK," Weekly and Monthly.
Present and past copies of "ADVERTISING AND SELLING."

COLLATERAL TEXT BOOK READINGS

DANIEL STARCH, "PRINCIPLES OF ADVERTISING," A. W. Shaw Pub., Chapter XII and XIII.
LEONARD T. TROLAND, "FUNDAMENTALS OF HUMAN MOTIVATION," Chapters III, IV, and IX, D. VanNostrand, New York.

CHAPTER VII

PRINCIPLES OF MEMORY

Memory.—The mind is constantly receiving impressions from the outside world thru the different senses. These sensations tend to modify the structure of the brain in the creation of so-called brain-paths. Just as a paper that is folded retains an impression of the crease, so the brain is marked by every impression which is made upon it. In a recent newspaper item, the theory was advanced by Dr. George W. Chile, Director of the Cleveland Clinic, that the entire brain and nervous system owes its structure and form to electric organizations, and that memory is due to the presence in the brain of specific conducting pathways of fibrils formed of potassium, sodium, and possibly other salts with lipoids, which are projected from the brain cells. Memory is produced, he suggested, by "reactivating that pathway." However, we are ever conscious of the fact that it is not possible, upon every occasion, to recall to mind the occasions or incidents of the past. Try as we might, there are times when our memory defies recall; therefore we have come to say that he who can bring to mind his past knowledge or experience whenever necessity demands, has a good memory. He who is caught in the throes of forgetfulness has a poor memory. Memory, then, becomes conditioned on the plasticity of one's brain.

Memory as Recall and Identity.—Experiences expand both the consciousness and knowledge of the individual. Experience reduced to knowledge becomes a memory factor and as such gives character and quality to each one's stream of consciousness. This type of memory we shall designate by the word recall. When, however, one is able to reproduce mental impressions of past stimulations without the integrating and resultant conviction which experience alone implies, this memory process we shall designate by the word identity. For example, I have never experienced the use of Thermoid brake lining, yet I have become familiar and greatly impressed with its merits thru

effective advertising. When occasion arises for new brake lining, my present Raybestos lining, with which I have had experience and consequently knowledge, begins to compete with Thermoid. This kind of mental competition is in reality a memory conflict or a struggle between memory recall and memory identity. This conflict also illustrates the power of memory to modify present experiences. Present experiences, then, with respect to the past may arouse pleasant or unpleasant associations.

Wide Scope of Memory.—The subject of memory stands in a constant relation to our different mental traits. The extent to which memory is valuable is the extent to which it brings into play different mental traits, and, in so functioning, assists the individual in making a better adjustment to his environment in terms of the implied truth of the message. If an advertising stimulus is presented which calls up many past associations as experiences, the message is evidently tending either to enforce or to discount the appeal being made. When this is done, the advertisement might be said to have within it real memory quality and is effective. It is readily seen that a single advertisement may be so presented as to have within it the possibility of continuing, for some time, the thought and the association processes of an individual. Take, for instance, the famous Ben Hur electric light sign advertisement once presented in New York City. The chariot drawn by prancing steeds and driven by a tense charioteer immediately brings to mind the picturesque events of Roman days—a form of enjoyment and a kind of life which appeals vividly to the imagination. The curious thing about this advertisement which alternatively flashed the chariot and then specific advertisements was that the wonder of the sign's electrical construction and the beauty of the prancing steeds became so fascinating that many were oblivious of the advertisements being displayed. On the other hand no one who ever once saw the sign could forget it.

Cumulative Memory.—In order to appreciate the cumulative effectiveness of all past advertising in relation to advertising let us select an incident occurring daily and analyse the sale in terms of memory. A young bride has entered a grocery store for her first household purchases. She has never before seriously considered the different brands of breakfast foods. When the clerk asks what kind of breakfast food she desires, the chances are that Post Toasties will be at least one brand name which she remembers. If the advertising has been successful she might possibly remember Post Toasties as having specific qualities. In many instances she has become acquainted with the name "Post Toasties" through previous consecutive advertising. At this particular moment of need, her mind instantaneously asks for this food.

There is a certain drug store which depends upon memory to assist in making sales. For instance, when a purchaser enters the store and asks for tooth powder, the clerk is instructed to say, "What brand or make?" This druggist maintains that people generally do not like to appear ignorant regarding a trade name. The usual tendency is for the customer immediately to name the brand or trade names with which he is best acquainted.

Maximum Memory Value.—Any persistent advertisement may at some stage be said to have reached its maximum memory value in relation to its specific appeal. When an advertisement, above all competitors, tends to come most quickly to the mind of a given group in the choice of a particular brand of goods, this stage has been reached. The question, therefore, which each advertiser has to ask in reviewing the copy, which he has written, is: *Do I have those elements within my copy which help people to recall the merits of my goods?* This principle is applicable both to a single advertisement as well as to those which constitute an entire advertising campaign.

Essential Factors of Memory.—In considering the question of advertising construction in relation to memory, four principles present themselves, which, if persistently used, cannot fail to impress one with the continuity of an advertising campaign: first, repetition; second, intensity; third, association; and fourth, ingenuity.

Repetition.—Memory is aided by the use of repetition. Some people's power to recall requires a limited number of repetitions, while others are compelled to repeat the same many times. To the advertiser, then, the principle of repetition becomes useful in giving not only added emphasis, but cumulative

memory quality to his advertisement. Repetition within a single advertisement is also often effective. When cleverly presented it not only has memory quality as a physical repetitive factor which within itself is effective, but it also has the power to stimulate and to sustain the interest of the reader in other mind relations. For instance the Dutch Cleanser advertisement (see Fig. 30) is an example where repetition is more than casual. It brings to consumer consciousness a certain sense of rhythm. Repetition as used by this company in its various advertisements brings into play the interpretative characteristic of the mind. This establishes immediate interest to the other factors within the advertisement. The repetitive aspect of the houses themselves as well as the different color effects are also arranged as to be repetitive in their influence. Moreover, the idea of motion stimulates interest not only in a single figure of the Dutch girl but is multiplied influence as we are tempted to enter each home being portrayed. The dynamics of the message is thus intensified many times. This advertisement registers high both for attention and memory value.

It was once reported that the National Cash Register Company gave instructions to their salesmen to repeat the sentence "It will save you money" at least seven times in every sale. The thought is in keeping with the psychology involved. Apart from repetition, however, the authority itself stimulates or challenges objection or acceptation of the judgment or impression being made. The fact to be noted regarding repetition, however, is that, when effective, it is operative in other mental relations than mere verbatim memory.

Repetition Engenders the Idea of Success.—Repetition not only works for memory but also tends to engender the idea of success in the mind. Whatever is consciously repeated seems to be holding its own in the world. When campaigns have been pursued persistently and are then dropped out of the public mind, there is immediately a question as to whether or not failure has been encountered. If, however, at the psychological moment, a new advertising campaign is suddenly and effectively thrust before the public, to be followed by conservative and regular advertisements, the public is at least kept interested. On the other hand, if the campaign disappears en-

OLD DUTCH CLEANSER LEADS THE WAY WITH HEALTHFUL CLEANLINESS

THE HIGH STANDARD of quality and ultra-modern efficiency of Old Dutch make its general use one of the greatest helps in the home. Millions of housewives have found that it pays in more ways than one to use Old Dutch.

OLD DUTCH IS SAFE. Contains no acids, no caustics and is entirely free from sand and grit. It doesn't scratch. Surfaces cleaned with Old Dutch are more easily kept clean. Old Dutch is kind to the hands, too.

ECONOMICAL; because of the marvelous efficiency of its minute flaky flat-shaped particles, Old Dutch does more cleaning. A little goes a long way.

OLD DUTCH is perfect for porcelain and enamel, snow-white or gayly colored, as well as for floors, painted woodwork and furniture, tile, windows and window sills, marble, mirrors and metal fixtures, kitchen utensils, steps, refrigerators, pantries, etc.

A HEALTH PROTECTION, because Old Dutch assures Healthful Cleanliness... searches out, captures and banishes dangerous invisible impurities and all forms of visible dirt. Old Dutch leaves everything spick and span, hygienically clean.

OLD DUTCH is the greatest advance in modern cleaning efficiency. There is nothing else like it for conserving energy, reducing cleaning expense, protecting the modern beauty of the home and for safeguarding your family with Healthful Cleanliness.

FIG. 30.—An advertisement using repetition aiding in memory

tirely, non-success is often the interpretation of what has happened; and such associated ideas are inhibitive factors not desirable in connection with any advertising picture.

It is said that a certain physician in a country community had not been as successful as he wished. He conceived the idea of placing himself in the attention of the people of his particular section, so he began to drive in all directions. The farmers, seeing him continuously on the move, began to draw conclusions. They said, "Doctor X. must be in great demand, for he always seems to be hastening to see someone. However, we do not hear of deaths." This was in a time when the telephone service was not in vogue. As no complaints were ever repeated against Doctor X., it therefore became a conviction that he must be a good physician. The effect of this was to consider the passing of the Doctor as an appropriate time when advice might be sought regarding minor sicknesses. It is said that his practice soon grew. This instance illustrates the maxim, "Nothing succeeds like success," and somehow or other success often depends upon repetition. In this incident, however, success had the element of deception in it. To get a recognized standard into the public mind should, in its first steps, be the object of advertising. The business world can tell innumerable stories of concerns which have won the public mind through advertising and whose popularity began to wane upon its withdrawal. Competition keeps things moving. Competition is emphasized through repetition. When once this fact is lost sight of by an unguarded merchant, his competitor has a chance to gain a hearing and possibly has won the day. Water allowed to drop regularly upon rock, however small the drop, soon wears away the stone. The first drop is not so powerful, but the added drops bring to pass the seemingly impossible. Moreover, one who is leading in any race should not consider lessening his speed simply because he is ahead. Success is at the price of persistent vigilance. And advertising is one of the main forces by which one keeps ahead.

Comparison of Daily, Weekly, and Monthly Repetitions of Advertisements.—Let us, on the basis of the theory derived from a close analysis of general conditions, discuss the subject of daily, weekly, and monthly repetitions of advertisements.

This discussion at least furnishes material with which to try to get at the truth. It is not to be considered at all final, but is suggestive. Suppose you wish to select eighteen days during a particular period of the spring in which to sell motorcycles. The question is asked: Would it be better to run the advertisement continuously for eighteen days or every other day? Again, with the expense the same, would you rather have an advertisement, twice the contemplated size for daily use, every other day? Carrying out the theory of repetition, the same page position should preferably be used in either event. Once seen on a certain page, the fact of its being repeated emphasizes further its importance. People unconsciously expect it to be there. Constant repetition should in time force recognition of its being there. But if doubling the size of the advertisement gives decided attention qualities, making positive what already tended toward indefiniteness, then the "every-other-day" program would be better. In this case repetition has been emphasized, and, by reason of the added stimulation thru the increase in size, has increased its memory-value. On the other hand, given copy which, although small, is decidedly individualistic, its constant repetition should also be effective. Money limitations, of course, check all advertisers in their efforts. Whatever the limitations, this theory is suggested: *Any advertisement possessing qualities which gain the attention should be repeated not so much constantly as continuously, with such lapses as would tend to reinforce memory with the idea of success, rather than even the slightest positive suggestion of failure.* We must remember that many two-inch advertisements have the quality of getting results, whose cumulative effect is based upon repetition and certain preperceptive and memory qualities of the mind. However, certain kinds of businesses need the use of larger spaces than others to give the required information. Competition, the consumer's attitude toward your article and the time factor involved in the necessity of sale are factors which regulate the size of advertisements which, in turn, has an immediate effect on the memory implications of the advertisement. Human nature desires, whenever appropriate, a dignity interpretation of itself. It wishes a nicety of adjustment to the circumstances and situa-

tions of life; therefore, repetition which is of such a nature as to suggest the dignity which goes with true success is a great power in assisting the advertiser in his control of the memory patterns of his readers.

Poetry a Form of Repetition.—Another impressive form of repetition is to be found in the use of poetry. Human nature has a tendency to respond to the rhyme and the rhythm of words. The bards of Homeric times sang their stories of bravery and valor in rhyme, and they were hearkened to by peasant and by noblemen. Many advertisers have employed this tendency advantageously, until, through the "Mother Goose" rhymes of our childhood, we have become acquainted with different brands of goods. The idea of poetry cannot be disassociated with beauty. While a rhyme cannot be said to be beautiful, yet it does possess the idea of rhythm. Street car cards have employed this method profitably to instruct the public. A rhyme skillfully made tends to give a touch which indicates quality. In discussing rhyme, poetry, written in a form like prose, is not so effective. Poetry, to be most impressive, should retain its poetic form. Whether we are conscious of it or not, the form in which poetry expresses itself is quite as necessary as the rhyme, rhythm, and thought.

Repetition and Individualized Development.—The world about us is filled with a multitude of factors with their accompanying sensory content which to many, during certain periods of life, have no conscious recognition as existing. This is due to the fact that many articles, as such, are not consequential in relation to our immediate interests. Yet these same articles are recognized and used by others. However, persistent advertising though seemingly inconsequential to many today does anticipate their demands tomorrow. The mere fact of an advertisement's *being,* will, as need develops, react upon him or her in terms of whatever ideas previous advertising might have established. The advertiser who wishes quick returns, however, is not satisfied with modest copy waiting for mere deliberate action of his potential customers. He seeks to introduce, even though inadvertently, such elements into the make-up of his advertisement as will impel quick recognition. Repetition, as intimated above, depends upon past advertising efforts

to enable the individual to remember the name or specific facts about an article at the time when that article is needed or wanted. There are many small advertisements in every magazine whose appeal to the eye is, at first glance, lost by hundreds of people. It may be that six months will go by, until, by some peculiar combination of circumstances, a particular announcement is brought vividly into recognition. When this happens, the reader is often conscious of the fact that he has in a certain hazy manner already been familiar with its contents, yet it has not, as far as he is concerned, been consciously related to his own immediate interests. I should say that the poorest kind of advertising for an article which had a specific utility, if used persistently with a common identity running throughout the entire campaign, would over a long period of time, at least bring uniformity of replies.

Identity and Repetition.—Constant repetition of any message or idea when properly presented cannot fail to force itself into conscious recognition. Constant repetition, however, tends to become monotonous. Hence the reason for constant change in advertising appeal and composition. However, when the first form has been effectively constructed, succeeding advertisements should contain a common identity factor.

Changing copy and the form, yet retaining the kind of identity which forces memory, is to be seen in such advertising campaigns as "Gold Dust," "Sapolio," "Ivory Soap," "Armstrong's Floor Coverings," and the Packard Automobile Company. The cover pages of the *Saturday Evening Post* is another striking example. When the "Sapolio" advertisements picturing "Spotless Town" were first thrust before the attention of the public, they fascinated because of their uniqueness. When, however, the public had apparently become so familiar with the copy as to compel it to lose in effectiveness, the company withdrew this kind of appeal. However, after a lapse of several years it reappeared. Personally, I had never forgotten the first "Spotless Town" copy and I often found myself wondering if it would be used again. When it did appear, its new interpretation of an old subject was similar to the pleasure one receives upon meeting a friend he has not met for several years. This illustrates how a remarkable idea used periodically, even

including the idea of a lapse of years in its presentation, can form a continuous effective thought for successive consumption generations. A new purchasing generation comes into economic consciousness every few years. Upon this theory, the arriving generation is in its turn being introduced into what is to it a new idea. Those who have been previously sentimentalized are again glad to greet an old acquaintance, provided it is presented in a form which, while expressing the spirit of the new, yet retains identity with the old. It is said that the skating-rink craze can be depended upon to bring a good livelihood to its promoters if they periodically, every seven years, introduce roller skating to the community or the country. Dancing is among the fascinating impulses of youth. The orchestra members are usually of youthful age and inject flare and romance into the rhythm when it is timely for this impulse to function normally in their own lives. The dance and its rhythmic appeal is a universal appeal to the spirit of youth. Dancers and orchestration players come for a brief time where they play and dance to the point of saturation, but each is in his and her turn destined to pass on. While the youth of certain ages drop out, another adventurous group comes in. As such, the dance becomes a marathon passing from generation to generation. These ever recurring tendencies of each generation are repetitive individual experiences. Consequently, the advertiser needs to be constant and repetitive in his advertising appeal.

Habit and Repetition.—A secondary aspect of repetition is that wherein its purpose is to get people into the habit of reading your particular concern's advertisements. If the copy is progressively and inherently interesting, repetition as such becomes a conscious factor. Repetition of such phrases in a year's campaign as are significant in creating sentiment or conviction are of two kinds: either to get over an entirely new idea to a group unacquainted with its meaning or to reinforce an idea which the group already knows about. Repetition thus holds a constant relation to habits already possessed by a class as well as to create new or different habits. Repetition as a structural part of any campaign, then, comes to have meaning suggestive of that which is authoritative. This in turn becomes the border

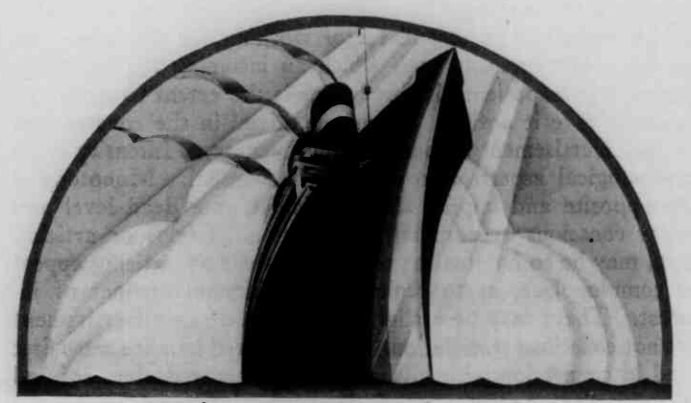
line of acceptance for the advertiser's idea wherein potential habit is in the making.

Intensity.—The second factor working for memory is intensity. The intensity with which an incoming nerve current registers an experience in our brains is the extent to which we pause to give it notice. Intensity utilized in the construction of an advertisement is thus favoring memory. Intensity in its psychological aspects also implies the unusual. Monotony is the opposite and implies things existent at a dead level and below conscious or stimulating attention. Goods or articles, then, may be so habitual as to use and their advertising appeal so commonplace, as to register the minimum amount of interest. There may be a slight awareness of an advertisement but not conscious stimulation. When colored handles were first used in connection with kitchen utensils, many dealers refused to stock them. Not appreciating the color epoch which the consumer had entered with color stimulation as a basis of selling appeal, they rejected the new for the old. A national campaign directed to the consumers brought immediate responses. Colored handles revitalized kitchen equipment. The old became a new thing because of the added intensity which the advertisements of this company displayed.

On the other hand, the new, simply because it is new, has an intensity value for interest. Or when the old is put into such unusual relations as to challenge thought or comparison, intensity puts the old into a new class.

The advertisement of the United States Lines (see Fig. 31) presents the picture of the ship as a most compelling experience in the overwhelming power suggested in the lines and curves of the ocean liner. Its intensity as a first impression is unquestioned. This presentation, however, fails to give the reader the more concrete aspects of the ship as to decks and cabins. This is partly satisfied by the illustration depicting the social life aboard the ship. On the whole, however, the very strength of intensity used involves compensatory factors.

If the intensity be such as to emphasize one idea at the expense of others or is such as to stimulate thought apart from the immediate implications of the advertisement, the advertise-



When you go abroad
... your own ideals of luxury!

The famous transatlantic fleet of the United States Lines draws its ideas and inspirations from the best mode and manners of America's social life. So, you find . . . your smart, sunny state room a revelation in completeness, to the smallest accessory . . . your cuisine so appetizing it recently won four coveted awards . . your alert stewards speaking your own language . . . your diversions ranging from putter to night club . . . your lounges and salons invested with elegance. Naturally, 103 college alumni organizations singled out these fine ships as their official fleet to Europe! For five day speed, take the Leviathan, World's Largest Ship. For economy with luxury, the superb cabin liners .. George Washington, America, Republic, President Harding or President Roosevelt. Your home ideals at sea . . . under the Stars and Stripes!

UNITED STATES LINES

For complete information see your local agent or our offices: New York, 45 Broadway; Atlanta, 714 Healy Bldg.; Boston, 75 State St.; Chicago, 41-43 W. Jackson Blvd.; Cleveland, Hotel Cleveland Bldg.; Detroit, 1514 Washington Blvd.; St. Louis, Jefferson Hotel; Philadelphia, 1600 Walnut St.; San Francisco, 691 Market St.; Los Angeles, 756 S. Broadway; Minneapolis, 312 Second Ave., S.; Seattle, 1329 Fourth Ave.; Pittsburgh, 705 Liberty Ave.; Washington, 1027 Connecticut Ave.; Little Rock, Wallace Bldg.; New Orleans, Hibernia Bank Bldg.; Paris, 10 Rue Auber; London, 14 Regent Street, S. W. 1.; Hamburg, Cor. Alsterthor & Ferdinandstrasse; Berlin, Unter den Linden 9. THESE LINES OFFER A COMPLETE FREIGHT SERVICE—SPECIFY AMERICAN SHIPS FOR YOUR FOREIGN TRADE.

FIG. 31.—Intensity aiding in memory

ment needs revision. Intensity, as such, should not be so dominant as to offend the reader.

Another aspect of intensity is that, after several repetitions, its charm or interest often wanes or it may be so intense in its suggestiveness as to develop a stage where the reader becomes critical. On the other hand, observation has compelled me to the judgment that many advertisements could be used oftener than they are, in that their message has not reached the point of saturation for appeal and interest. It should be remembered that every advertisement is not immediately seen by everyone as soon as it is presented. This being the fact, the advertiser has the task to time his copy in relation to a point of saturation for the different advertising media. The point of saturation involving repetition and intensity would seem to be different for newspapers compared with bill boards and street car cards. This phase of advertising reduced to laws would do much to encourage maximum-attention-getting advertisements in relation to maximum responses but reinterpreted in terms of the consumer point of attention saturation. It will also often result in reducing advertising costs.

Contrast and Intensity.—A structural aspect by which vividness is often increased is so to build the advertisement as to get the reader to experience a feeling of contrast. There is a suggestion of this in the black hull of the ship as contrasted with the white background. (See Fig. 31.) Black and white integrate to establish a feeling of the power of the ocean liner as it ploughs its path across the ocean. This feeling is modified considerably, however, by the conventionalized interpretation of the waves. What balance is to the eye, contrast may be to the emotions. Used skillfully the advertiser can not only produce this effect within an advertisement itself, but frequently his own advertisement can be so constructed as to stand out with startling realism in contrast to others lacking in both physical and emotional factors.

The ribbon effect of the lines, as found in the copy, is regularly placed and, as such, introduces the element of repetition.

Thus both intensity and repetition are synchronizing in a process which has a direct effect on the memory process.

Association and Memory.—The third factor working for memory is association. The mind is so inherently organized as to bring into consciousness an ever changing correlation of ideas. The fixity of a single thought is as a flash when suddenly an associated number of ideas become an integration and even a fabric for analysis and explanation. Action in relation to external circumstance is a challenge to our powers of decision. Achievement results. Without the necessity for decision, the mind becomes a stream of interblended ideas involving habit and past experience which give self-limited ideas. When beset with this psychology, our own thoughts alone are in the ascendency. This is why we are often so unresponsive to a new idea. Each individual's mode of thinking is so highly integrated as to geography, economic group, and social status, that the mind does not readily include the new as an immediate potential experience. This is particularly true if the new necessitates a great variety of changes with respect to the past. This state of mind needs to be worked upon; hence the pressure of advertising. Young people, however, are more plastic in their response; older people suppress impulses toward adventure. Aviation as an industry is struggling to make the American people "air conscious." To do so consists in a process whereby individuals will come to think of themselves as having power to control themselves in the new correlations which flying imposes upon every pilot. The dizziness which many experience when looking down from high buildings; the seeming loneliness of two people enveloped in the blue of the heavens; the fear of storms and wind on earth, let alone their full sweep in the sky above; the love of parents for children and the respect of children for their parents—these constitute associated ideas the correlations of which in larger part tend to inhibit rather than to encourage a trip with a sky pilot. To be told that to rise thirty-five hundred feet above the earth destroys all sense of relativity, that one hundred and twenty-five miles an hour is unobserved until one glances toward the earth, to be told that the panorama of earth as the ship speeds along consists in witnessing a magic carpet where the wheat shocks become ties for a golden shredded comforter, that the miniature lakes become but pools of water with a depth symbolical of serenity and yet

beautiful in their depth, that the hundred acre farm becomes as an enormous oriental rug which one leisurely inspects as another variegated, contiguous, farm section just a bit larger as another variety of rug invites inspection—I say to be told these things does not convey the actual experience. One woman, more venturesome than the others, put her experience in these words, "I have never known what the world really looked like until now." Yes, a new world, a changing world, a dangerously adventuresome world are the correlations which begin to establish themselves. And as these other associations of "a new world" become established, flying will become an art. Resistance against aviation is in great measure composed of the negative pictures imposed by memory.

The Advertiser's Task Is Ever That of Impelling Action.—If he were to define the primary influence of his endeavors in which he changes the destiny of events it would be that of orienting, correlating and associating the mental processes of human beings in relation to the uses of goods. Once convinced of experience as wholesome, and inviting to other experiences, the one to be initiated may be said to be in a receptive mood. To gain the attention of the reader is one process, but to win him to the point of receptivity is another. To understand the associated processes of thinking of the class or group to be reached and to adjust the message to the correlations of present and past experience in terms of new experience or to destroy wrong ideas regarding the merits of your goods is to bring into play memory as a dynamic and constructive force involving decision and action. The associations involved thus finally establish new experiences for memory which becoming habit in turn often inhibit other potential experiences.

The slogan is to be characterized as the dominant thought or idea which a business or trade wishes correlated with its interest. "Save-the-surface-and-you-save-all" or "Safety first," "Say-it-with-flowers," are each suggestive of facts consequential in their relations to daily experience. The truth of a business or trade thus epitomized may even pass into the class of a homely virtue, yet its power remains, for its service is in constant evidence.

The Elgin Watch advertisement (Fig. 32) consists of such

FIG. 32.—Association aiding in memory

component parts as appeal to all of those who went thru the agonizing and yet adventuresome experiences of war. The war scenes, the swaying drive of the engine, the serious mien of the wearer of the Distinguished Service Cross, the emphatic message—all these correlated, begin to assume a specific relation to Elgin watches. The authority of the watch's accuracy and the service it performs in these relations is sensed. Elgin watch service has evidently been adequate to the demands made upon it. A mechanism for memory has thus been established.

Contiguity and Association.—Contiguity implies nearness to or the condition of being in contact with another thing. It is usually thought of as a series of things in continuous connection. In the Elgin advertisement, in no pictorial instance are we shown the watch in actual use upon the wrist of the wearer. We sense its place in war and used by these different people by inference only.

Again in the advertisement of the United States Lines (see Fig. 31), we fail to get the absolute contiguous relation between the different parts of the ship and the ship in turn related to the water. These examples are sufficient to show that the construction of an efficient advertisement requires an evaluation in terms of contiguous factors. In other words advertisements may become weak if there are too many hiatuses or gaps both as to illustration and the thoughts involved. Neglect these implications and the mind fails to register a positive impression. The resultant is inhibitive in building for memory. Impressionism at least implies unity, but gaps often destroy the possibility of realizing unity.

Vividness and Association.—Whenever an individual, group, class or nation has been thru experiences as an accident, fire, or a war, life-like images of these events exist in their minds. Spring is an experience thru which we annually pass. Its economic and soul pressure fills the mental life of each of us with such adjustments to its imposed changes as to make us "spring conscious." Our imagery is in keeping with the season. Thus customs, habits, traditions, hopes, aspirations, birthdays, deaths, ceremonials, seasons, and sicknesses have their psychological moments of integrated imagery wherein appropriate

INTENTIONAL SECOND EXPOSURE

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advertising appeal effectively used by the advertiser helps to establish mechanism working for the interest and the memory of his readers.

Recency and Association.—When Colonel Lindbergh performed one of the remarkable feats of the ages, his achievement passed into history—so marvelous and so soul stirring was the daring that those who lived thru the night with him as he hovered over the depths of the ocean remember his feat as if it were yesterday. Its dominancy as an act is timeless. It will ever be recent to those of us who anxiously awaited the verdict of his success.

Advertising, representative of all its interests, will always imply for each succeeding generation a new day in the making with its potential hopes and aspirations. The extent to which recent events or timely achievements can be interspersed with compelling copy is the extent to which the public sentiment is being crystallized where time itself is mechanized and made to work for the advertiser.

Emotional Congruity and Association.—Emotional congruity, meaning that the setting in connection with its appropriate emotion be brought out, emphasizes memory. For instance, at the present time a Chicago firm is attempting to sell small farms in Florida. The associations aroused regarding Florida are: the ease with which things are grown, the many crops within a single year and, consequently, the idea of profit. But the promoter is not satisfied with the argument for he emphasizes the delightful climate, the exhilarating benefits, and his absolute guarantee of success—all of which not only pleases us emotionally, but reminds us of the profits to be made.

Unfavorable Association Should Be Destroyed.—Every advertiser should at times take pains to destroy whatever wrong or harmful associations have been connected with his copy. I have in mind a certain razor company which doubled the price of its blades; the announcement was intense enough to cause widespread discontent. The writer at this time was entering a complaint regarding certain poor blades. He chanced in the store when a representative of the razor company had been sent to adjust a universal complaint of poor blades in that particular community. The fact of his presence

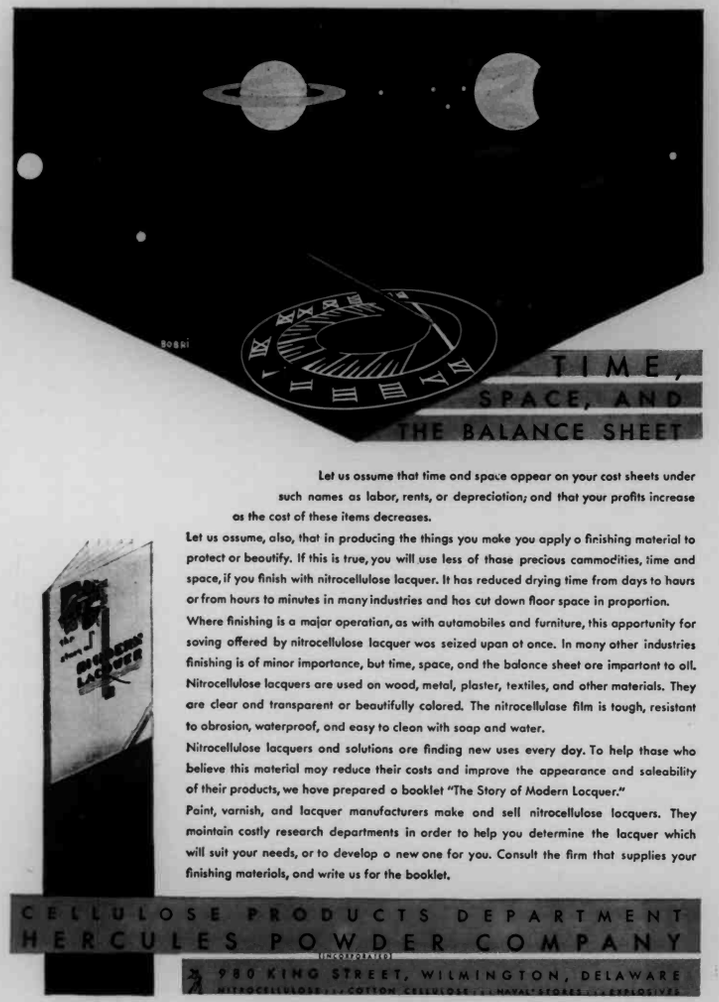

PLATE III

INTENTIONAL SECOND EXPOSURE

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PLATE III

had been advertised, and before long the store became crowded with those who had complaints to make. He was most dexterous in handling the crowd. First he told how the change from the old process to the new one necessitated a peculiar manipulation of machinery to which the workingman had not been previously accustomed. This accounted for the poor blades. As to price, the cost to get them out on the new process would be greater. He then proceeded to picture the most expert men examining the blades. This cost was cited as necessary but high. Needless to say, he finally succeeded in changing the ill-will of this group to acceptance of the changed price. Advertising, as in this instance, can be used to assist dealers in keeping the consumer satisfied with the goods he has once purchased. A recognition of the worth of an article is one factor. Its satisfaction can be continued by constantly stimulating favorable associations in the mind of the people. Advertisers reap the greatest results by assisting the salesmen in establishing favorable association-attitudes toward their goods.

Plate III is a remarkable advertisement appealing to the breadth and awe-inspiring aspects of our individual life. The Hercules Powder Company has superimposed the orderliness and beauty associated with our appreciation of worlds and stars and suns upon a business whose function it is to evaluate labor, rents, depreciation, and profits. The inference is finally drawn that nitrocellulose lacquer is related to an intelligent and orderly solution of production problems in terms of beauty and service. Moreover, it is a lacquer wherein our respect for the time and spatial relations which maintain in the universe about us are associated with a specific product.

Ingenuity.—A fourth factor which aids in establishing an easy recall in the memory process is that of ingenuity. The stimulation of memory by employing a mechanical adjustment of things to assist in recollection, is known as the ingenious method. By manipulation, dates and numbers are thus arranged, and, because of the nearness to certain fixed ideas, are forced into the memory. "Thirty days has September, April, June and November," is one of the most common examples.

The use of the word "Uneeda" is really a phase of this kind of memory. "Iwanta" was not permitted but was similar

in contents. A street car advertising sign is now appearing which consists in an entire broken mass of material to be united

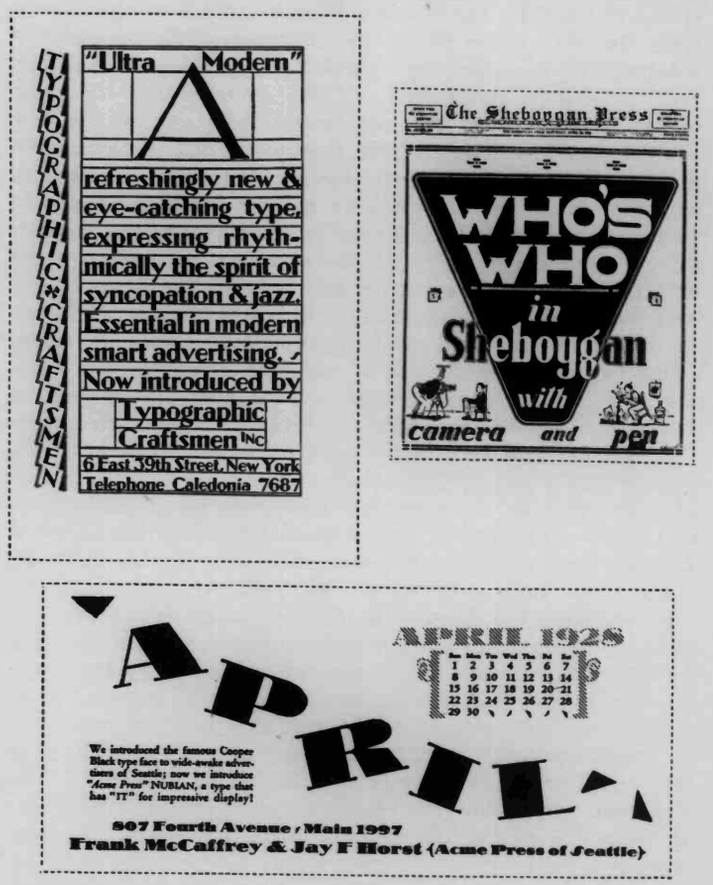


FIG. 33.—Examples of ingenious type arrangement provoking greater attention

in a puzzle. Curiosity is aroused. Day by day the public is looking for the final unity of its pieces. Here we have repetition in its constant, individual, yet varying presentation. Association is at work with respect to the present and past in an effort to anticipate the final picture. Thus ingenuity of presentation, as such, can be made to accentuate the message to be gotten over. Because the product was so ingeniously presented, it will tend to be remembered. When this is done, the method of presentation becomes as significant a factor as the message itself.

The advertisements found in Fig. 33 each employ a unique arrangement to convey the thought intended. Each is so arranged not only to attract attention, but because of its adherence to the principle of ingenuity, is working toward greater memory. While these advertisements are simple in make-up, message and type arrangement are so fused as to compel immediate recognition of their merits.

Summary.—The advertiser writes copy to get the good will of his reader. Good will in connection with any corporation often becomes an asset amounting to large sums of money. To get people so that they will remember my product being sold necessitates conscious use of the fundamental principles by which memory is established. Consequently because of their influence, the form which many advertisements take is immediately subject to variations in composition and even shape. If the advertiser subjects himself to the principles of memory in the organization of his advertising material he can get maximum results only as he comes to think in terms of repetition, association, intensity and continuity over a year's time. Furthermore a complete understanding of these principles would often result in repeating many advertisements oftener than is now done. Undoubtedly there are more concerns that do not advertise often enough and sufficiently well in conformity with memory principles than there are those who overly advertise. Based on an evaluation of memory principles, advertisements as to size, number of repetitions, constancy, variety, rhythm, and continuity in relation to a year's appropriation will one day submit campaign expenditures to greater scrutiny than now prevails. Not only should specific advertisements reflect the principles of memory in their construction but the psychology of the entire campaign needs analysis in these respects.

QUESTIONS

1. What relation exists between past experience and recall?
2. When has an advertisement reached its maximum memory value?
3. Name four factors which, when persistently employed, determine the continuity of a campaign.
4. Name the bond which unites the entire campaign and at the same time enforces memory.
5. What part does "affecting one with dignity" play in creating a vogue?
6. Differentiate between repetition, sameness, and identity.
7. Association, on the part of a stimulus, is determined by what factors?
8. Is it ever desirable to employ advertising copy that impresses unfavorably?
9. If repetition depends upon the past to emphasize the present, explain how this best can be obtained in an advertising campaign.
10. Discuss "constantly" vs. "continually" as regards repetition in an advertising campaign.
11. Discuss ingenuity and create an ingenious factor for a campaign.
12. What is the connection between imagery and the senses?

PROBLEMS

1. After the force of initial attention has been gained, discuss what elements should be introduced in succeeding make-ups.
2. Analyse some current campaign from the memory standpoint; show by illustration, how the effect of past experience controls men's actions.
3. Discuss: "It is better to do a small amount of poor advertising than not to advertise."
4. When a new generation is born into economic consciousness, how should the efficient advertiser construct his copy so as to solicit the interest of the new generation, and at the same time, please the old?
5. As perceptions are not interpreted in the same way by all people, discuss the significance of the advertisers being, "all things to all people." Is this plasticity? Give examples.
6. Create a series of breakfast-food street car cards to be placed in New York City for the month which regard memory. Analyse the following factors: 1. Number of cards; 2. Number of street cars in which to be placed; 3. Time intervals to be run.
7. You are about to create a minimum series of billboards for an imaginary television set to be placed for six months of the year on billboards between New York City and Philadelphia. This series is to be based on memory appeal. Analyse the factors involved in the process.

"BLACK BOOK"

1. Select four different advertisements each of which within itself has applied the following memory factors:
   (a) Repetition
   (b) Association
   (c) Ingenuity
   (d) Intensity
   (e) Recency
   (f) Vividness.

COLLATERAL TEXT BOOK READINGS

POFFENBERGER, "PSYCHOLOGY OF ADVERTISING," Chapter XIX and XX.
KEPPLINGER, Chapter on Memory.

CHAPTER VIII

IMAGINATION

Effect of Imagination on Economic Progress.—Imagination is a quality of mind common to all good advertisers. It is one of the fundamental factors in his progress. It is because of imagination that the advertiser is often compelled to disregard both the past and the present in order that he might anticipate and build for the future. It is the man gifted with imagination who has tunneled the Hudson River; it is he who has dug the Canal at Panama and opened up an epoch of new foreign relations; it is his influence which strives to conquer the air which in reality overcomes spatial limitations; it is he who would communicate with distant planets; it is he who has erected a Roosevelt Dam. The man with imagination has visions of a world to come and whose influence repeoples and builds the earth anew. Thru the interplay of forces calling into play imagination, new cities are coming into existence, each with its own culture and individual incentives. Obsolescence is a result of the power of imagination, constantly bringing the "new" into existence.

City Planning and Imagination.—To get maximum efficiency out of the uses and culminating purpose of our goods and inventions requires calling into play the imagination of men. Architecturally, buildings are beginning to tower higher heavenward. Zeppelins are scheduled to encircle the globe. Airports are being encouraged. These isolated inventions are seeking environmental settings in order that they may be elevated to the service of man. They constitute a challenge to build our cities not only more beautifully, but more efficiently in relation to maximum service in their use. Hence regional and city planning, one of the newer sciences, is evolving. With its advent, the old and disintegrating structures, having served their purpose, are being put into the crucible for redemption. Obsolescence is a harbinger of the new and herein constitutes the hopes and aspirations of tomorrow. The following edito-

rial (Illustration CC) from the *Bulletin* of Philadelphia is indicative of constructive imagination in the redemption of the slums of our cities as a part of the problem of future city planning.

Illustration CC.

SLUM REDEMPTION

The American Construction Council, composed of leading builders of the country, meeting in New York the latter part of this month, is to devote an important part of its program to plans for a nation-wide survey of slum conditions in the cities and the means for their correction.

Governor Roosevelt, of New York, endorsing the survey, says, "This field undoubtedly furnishes one of the greatest reservoirs of future building activity for the country, inasmuch as the rebuilding of the slum districts comprises, broadly speaking, a great area of potential building and engineering construction that has, as yet, hardly been touched."

Philadelphia has the problem of slum area definitely before it, although the section that has been mapped for consideration is by no means inclusive of all the available neglected property which calls for redemption.

There has been little or no progress made in this particular phase of the housing problem, which is by no means least important. Physical and moral welfare hangs upon it. From the economic viewpoint there is a practical question whether the continued pushing out of population, requiring heavy investment of public funds in the extension of communal service, and adding to individual budgets the extra expense of daily transportation, is wholly advantageous in comparison with the development of housing locations in proximity to the business centre of the city, where communal service of public or corporate utilities already is at hand.

There has been a definite reaction from the centrifugal trend of population in the multiplication of mid-town apartment houses, which serve the upper brackets of the population. But there has been substantially nothing done for the people of the lower brackets, for whom the urge of convenience and economy is none the less than for their more fortunate fellows.

The problem pressing on engineering and construction genius is the provision of decent housing within a reachable range of cost for ten thousand families or more in Philadelphia who now live in more or less neglected ramshackle, dilapidated houses or tenements, to the menace of individual and community welfare.

It is a matter of public interest, in a score of ways, to redeem these neglected areas, to clean up and brighten up the dingy spots, to convert acres of property that is a disgraceful blight on a considerable vicinity into service which shall be profitable in itself and a stimulus for its surroundings.

The redemption of forsaken urban areas is as important, in Philadelphia and in other large cities, as is the development of the suburbs.

To Redeem the Slums of Our Cities Is Extensive Imagination.—As a force it indirectly comes to sell all kinds of goods which displacement of the old implies. To further movements of this nature is to define imagination as a power working for the future. Change is inevitable. Constructive imagination implies meeting these changes in terms of business opportunities as to use and efficiency of economic goods in terms of livingness. The demand for a higher standard of living on the part of any class or individual is the power of imagination operative in making possible this higher level. This encourages initiative which finally results in self-realization and consequently profits for those who sell goods which fit into the new standards being created.

The Overwhelming Importance of Imagination.—But the advertiser who allows his imagination to play with the forces of life creatively and persistently is heaping unto himself a multitude of troubles. That which is new to others is seldom found to be accepted immediately. The history of the Bell Telephone records the business man refusing to accept so impossible, and what seemed so impracticable, an invention as a

telephone. Men did not then have imagination enough to see its possibilities. Alexander Graham Bell did. Thus, the impractical is often associated with the dreamer of dreams. In fact, as a species, he is looked upon suspiciously. Once let his dream become a reality, however, and the multitudes are quick to change their opinions. That advertiser who has real vision in connection with his campaign is likely to meet with opposition. It is his task to overcome this opposition. Unlimited energy, an ideal as a result of imagination, logic in holding one's balance in the present, often to the point of being politic —these are the factors involved in a progressive advertising career.

The moving picture business illustrates the importance of imagination in a most lucrative field. Modern films seem to vie with each other in sweeping the gamut of human experience imaginatively. It is the moving picture which has put actual meaning into Verne's romantic prophecies. The moving picture has a way of synchronizing information conducive to new orientations and perspectives.

The opening of the Panama Canal has brought the west coast of the southern continent thousands of miles nearer Europe. This means that Europe is under competitive pressure to redouble her efforts in South America. The imagination of the American manufacturer has been stimulated. Ford is likewise reversing economic history by attempting to raise the purchasing power of his workers in Europe by paying an American minimum wage. He has fired the imagination of the foreign worker. He is stimulating the imagination to anticipate a higher standard of living. With this stimulus a reality, a new economic realm is in the making.

An article commenting on our trade relations with South America reads as follows: "Another obstacle in South America is the obstinacy with which American manufacturers stick to one method of manufacture. They will not make the same pattern of print two seasons in succession, but they persist in making their goods the same width year after year. 'The American manufacturer,' says the Latin-American, 'is pigheaded because he will not change the pattern of his prints to suit the changing American market.' The Latin-American has

his own ideas about the *parcine* qualities of the manufacturer in the United States who will not make goods of a width to suit his customer. . . .

"Then, too, we are prone to pack too heavily. Importers in most countries of South America are charged duty on gross weight of packages. The heavier the packing, the heavier the duty. South Americans who buy cloth always ask that the board around which the bolts are wound be taken out. This is seldom done. The result is extra and unnecessary expense with the custom officials. Also, some enterprising packer will put goods in heavy cases, reinforced and strengthened, and remark complacently: 'I guess that will hold those fellows down there who handle freight.' If he had used light packing, thoroughly waterproof, the customer would be saved extra duty and his goods would have arrived in good shape instead of being ruined by water.

"A few years back a firm doing a big business in the interior of Ecuador bought in New York a large consignment of stationery. The order amounted to $16,000 and the customer paid cash. Specific instructions were given the shipping firm how the stationery should be packed. It was explained that the merchandise would have to be unloaded by lighters and then shipped part of the way on railroads and then on pack mules. It was the rainy season, and it was pointed out that the sudden tropical storms would play havoc with the papers. The customer asked that the paper and envelopes be wrapped in heavy paper and then in light canvas, which should be shellacked in order to turn water. All these instructions were ignored. When the goods arrived about two months later, all the envelopes were stuck together. The loss was $16,000 plus customs, duties, and freight."

A current newspaper article is entitled "United States Goods Popular in South Africa." I quote several paragraphs which again show an effort to challenge the imagination of American business to appreciate trade opportunities in that country.

" 'If American manufacturers will adapt their products to the needs of South Africa, and if they will obtain the best type

of representatives in that field, they can get unlimited business,' said Mr. Birk.

"There is a growing demand for American textiles, automobiles, agricultural machinery, railroad and harbor materials and equipment, street railway equipment and mining machinery.

"If American manufacturers would make a light motorcar capable of 40 to 50 miles per gallon of gas, they could sell thousands in South Africa. Between 80 and 85 per cent of the high-grade cars in South Africa are American-made.

"These have sold because they have had the foresight to provide high clearance and right-hand drives, with magnetos added to battery systems and spare parts readily available. . . .

"The terms of credit being granted by American manufacturers to firms in South Africa are generally thirty to ninety days after sight draft. Similar terms are granted by British manufacturers, except in a few instances, where terms up to 180 days are allowed, the latter also being done by great numbers of shipping houses acting for German makers.

"The long German terms have helped regain for that country its pre-war foothold in South African markets. This should be carefully studied by American manufacturers if we are to face the world-wide competition evident today."

These instances show remarkable stubbornness on the part of the American. In the first instance, he fails imaginatively to see the Latin-American conditions in handling goods, as well as to appreciate that the Latin-American temperament is different in its demands from his own.

The Advertiser's Imagination.—It is imagination, the ability to put ourselves in the other man's place and to act accordingly, which develops sympathy and influences the appeal of the advertiser which brings him results. It is a fact to be noted that when we ourselves have passed thru any kind of experience, our sympathy is all the more extended to those who are passing thru similar circumstances. It is indeed often difficult to see ourselves as others see us, or to appreciate that there are really two sides to every question. The advertiser must develop a mind which can live thru the experiences, in imagination, of all classes and conditions of people in terms of

his product. It is with this quality of mind that he must make himself adaptable thru his advertisements to the needs and desires of the classes to be reached.

Power of Imagination in Literature and Life.—To reemphasize the power of imagination let us turn to the various interests of life. In literature we find characters created whose personality is as impressive and real in influence as that of any of our relatives. Scrooge and Tiny Tim invariably come to mind at Christmas time. Who can take a trip up the Hudson without finding himself recalling the sleepy portrait of Rip Van Winkle? Mrs. Wiggs of the Cabbage Patch has a philosophy of life from which we do not wish to escape. Each succeeding generation gets its share of enjoyment from Robinson Crusoe or Alice in Wonderland. Books which contain these characters pass from generation to generation. They are evidences of successful imaginative appeal. They also represent constant profits for their publishers.

Appreciation of Advertising Art.—The true artist always appeals to our imagination by taking us away from the habitual or the customary and by giving us a greater sense of appreciation of our everyday experiences. He is usually interpretative of the subjective relations which maintain. The average manufacturer is often too objective in his point of view. He is often too much engrossed in the organization aspect of his business and does not always appreciate the buying point of view likely to be taken by the consumer in connection with the purchase of his article. Successful advertising men, however, must unite the implications of these two forces, the productive aspects in terms of profits, and the artistic implications in terms of that kind and quality of human appeal which stimulates the imagination as to the purposes for which the goods have been made.

It is interesting to compare different nations' appreciation of advertising art. Each has developed forms peculiar to her own environment and needs. For instance, the poster, which permits the maximum appeal to our imaginations, is used more extensively in Europe than in the United States. This is accounted for by the fact that the Europeans read fewer newspapers, and their popular magazines are limited in number. On the other hand, American advertising reaches incomparable

imaginative heights in her flashing signs on Broadway. While imagination is stimulating and reaches its greatest influence in specific kinds of advertising, it should be recognized that imagination is but one of the attributes of the mind. A complete advertising campaign should also have within it appeals to other attributes. In addition to imagination the presentation of the merits of any goods in a year's campaign implies component parts involving reason, analysis, theory, principle, habits, memory, instincts, interest, and the senses.

From the standpoint of imagination, however, a yearly campaign should be regulated in relation to the following changes thru which the purchasing public is passing:

(a) The changing seasons in terms of sunshine, cold, and rain
(b) Habits, customs, and traditions of each month of the year
(c) Geographical factors
(d) The psychology of the group or classes to be reached.

Each campaign reviewed as a unit might suggestively show each advertisement reinforcing a previous advertisement. Moreover, the combined efforts of all the advertisements can be so organized that the effect becomes cumulative in national cooperative advertising, of which the laundry industry is an example. The advertiser to be truly creative must have mastered the present so as to anticipate the creative aspect of the future at least by one year. A year is taken as a unit with respect to a varying social and economic society. Nature in her changing seasons is the basis for society's sequences; at the end of the cycle, the accountant and the government, in the evaluation of profits and taxes, meet. The advertiser is finally judged in terms of net results. He should learn to think in these terms.

Mechanistic Aspects of Imagination.—Dr. Simon N. Patten in an article published in the *Monist* gives a theory of the reaction of the individual to his environment in terms of human behavior which is helpful in understanding the processes at work in relation to the factors involved in imagination. These concepts help to give imagination a scientific setting.

Scientific aspects of the individual as summarized in the different sciences should become the intellectual possession of each advertiser. Advertising made scientific is the sum of this knowledge. To know and to use the different points of view which science is constantly forcing, however, is an absolute necessity if the future advertiser is to combat successfully the organizing and scientific insistence of the modern engineer in his demand for science in advertising. Advertising as a science is compelled to reduce its intangible and variable factors to such a program of procedure as will enable the law of average to operate at maximum efficiency.

Excerpts from Dr. Patten's * article are as follows:

". . . We do have a soul; images and ideals gain a control and memory reactions become powerful enough to stay and transform the primary impulses. This testimony of consciousness we should accept, but at the same time it should be reinterpreted in harmony with functions the body is capable of performing. The physical interpretation of mental life is correct if the conscious facts can be resolved into antecedent gland and nerve and muscular action.

". . . But if fancy and image making precede memory, the relation of this new series of facts to emotion and gland activity becomes apparent. We think of a child as having a memory when in reality it has only a very weak one, if memory is measured by adult standards. The child, however, fancies and builds images before it remembers actual occurrences with the detail which adults call truth. What it builds is rather beauty than truth, for it injects pleasing elements into its world that do not reflect the actual external contacts. The child gains in memory as it loses in surplus energy. A good memory is a loss of vitality cramping the power of image-making. What is so plain in the case of a child is still visible, though obscured, in the case of adults. People with good memories are usually less original, and show indications of de-

* The extracts from Dr. Patten's articles were originally published in the *Monist*. They have extended courtesy of publication.

fective development. They are static in action and thought, thus showing that they have lost their early plasticity, which in turn indicates a loss of surplus energy.

"With this explanation in the background we can gain an insight into the physical processes back of soul phenomena. We have in this another example of gland and nerve action. A new and more complex circuit is formed so that the soul censors the self as the self censors the primary impulses we call sex phenomena. The primary shock that excites activity first becomes imagination, then will, then the act. The complex is still of gland and nerve, for in image, will and act there are three separate gland flows brought into harmony by connecting nerve reactions. Depress the gland action in the imagination and we get memory; depress it as will and we get habit; depress it in the body and senility results. The less the gland activity, the more the nervous control and the greater the mechanical control of life. The normal nerve always when excited repeats its former act. It holds the present firmly to the pattern of the past. Every lowering of vitality heightens this nervous control and increases the power of mechanical responses. Gland activity has no pattern. It never repeats itself exactly. Its power is in the blood flow, and any new content of the blood alters its action. When our glands are active our acts are patternless, and hence are not predetermined. We can thus be original even if we are not free. New combinations of emotion arise with each change in the composition of the blood. The image becomes wish, and the wish becomes action. The soul with its imagery controls instead of a mechanical self.

"Rational thought is not a logical process but a psychic transformation. The concept that excites the most emotion excludes its opposite. The logically supreme concept is thus the emotionally superior concept. The self in struggle thus dominates through its emotional allies raising the level of consciousness to a point that excludes other motives. It is this tendency that deceives and falsifies. When the level of consciousness is high, thought seems unified, since the conscious emotions are those of struggle. When, however, the level of consciousness is lowered because of the absence of struggle, the

old opposition reappears and normal motives reassert themselves.

"My thesis can now be restated in a more scientific form. The elements of the mind are instinct and emotion. Instinct is a nervous mechanism that reacts to certain stimuli. These mechanisms are in the body while in consciousness there are certain emotions that arise in connection with the same stimuli. All emotions, however, are not a mechanism in the sense that instincts are mechanisms, but a flow of nutritive energy. They are the product not of nervous mechanisms but of gland activity. While they seem immaterial and unmechanical they are both, if we recognize that antecedent to the emotion there has been a discharge of some fluid into the blood by which the emotion is aroused and the consciousness fixed upon certain objects. If it can be shown that the injection of given fluid into the blood arouses one emotion and represses others, the material antecedent of emotion becomes apparent even if the dissection of the brain shows no nervous mechanism to accomplish the desired end. Believers in the mechanical character of thought have looked in the wrong quarter for a basis of their claim. The seat of our important mechanisms is in the blood and not in the nerve. When this is recognized, the road to thought antecedents is open and its mystery solved. The three elements in thought activity are nervous instincts, nutritive discharges which figure in consciousness as emotions, and the trophic action in the brain.

"Students of mind as mechanism have also gone wrong in assuming that as mind is superior to body, so mental mechanisms are superior to those of the body. What seems more absurd than that a superior result could be obtained from an inferior mechanism? And yet this is the case. The mechanical reactions of the brain are of a low order. The action in one part arouses a reaction in another, not by some superior coordinating mechanism, but by a passage of energizing currents thru the plastic parts of the brain. Tracks are thus formed along which energy habitually flows. As an adjustive device this method works admirably, but viewed as a mechanism it is of a surprisingly low order. I doubt if the mind has many nervous mechanisms above the level of trophisms,

and yet its emotional flows are so effective that the result is of a higher order than any nervous mechanism could give.

". . . Its antecedents lie in the blood and not in the nerve. To get will I must generate more energy with its accompanying elation until the threshold of consciousness is so elevated that no other outlet remains. Will as action is increased energy and an accompanying emotional exaltation. What we do is not what we want to do, but we want to do what we are doing. A rise in energy makes a wish which grows as the pressure to do the act increases. This is the thought which Dr. Freud has emphasized—stated as a normal, instead of an abnormal, phenomenon. The censor is wish as well as the censored. They are rival flows of energy directed by the nutritive discharges in the blood."

This analysis of consciousness gives substantiality to the word soul with its imagery and ideals as the creative aspect of individual life. To each individual, the dawning of each day is a new day and, as such, is filled with uncertainty and even the unpredictable as to the experiences of that day. The experiences may be happy and joyous, laborious and tedious, or tragical and painful. The mechanisms which adjust each of us to the potentialities of each day in terms of happiness are the glands with their surplus energy which result in ideas, ideals, and fancy often interblending into imaginative pictures of possible realization. Consciousness is thus directed toward the potentialities of experience which these pictures present while will implies physical adjustment in terms of bones and muscles actually to realize their appeal as immediate potential experience.

We can thus acclaim the soul as a harmonizing creative process utilizing its own picture building power wherein reality becomes a sequence of pictures brought into existence by means of the circuit flow of individual consciousness charged with energy and making concrete these wishes or in performing deeds at constantly higher levels of experience. The inhibiting factors in this flow, however, often lie in the part memory plays in our mental life. Thus memory, if not working for the advertiser, is often working against him.

The advertiser who visualizes his article or product in terms of an imaginative picture with its implied ideas, ideals, and imagery, is establishing incentives to which the energetically minded groups or classes of a community are attracted. Imagination is thus to be thought of as a "pull" factor. The master technician of imagination is the artist. His companion is the producer of the mechanics by means of which the anticipated pictures of human experience may be concretely presented as appeal in the different advertising media.

Many advertising campaigns cost a million or more dollars a year to tell their story to the public. Yet maximum dramatic pull is often lacking because superior artists have not been granted an opportunity to breathe a soul into the article or product with its far-reaching artistic ramifications which the artist's type of imagination alone can create. An artist should be allowed to live with a product until the spontaneity of his creations constantly re-orient the public in its interpretation. The artist in America has yet to make his supreme contribution to advertising. Many business men have much to learn.

In another article entitled, "The Genesis of Personal Traits," Dr. Patten characterizes human behavior as motivated, on the one hand, either as motory, implying immediate adjustment or action; and on the other, sensory, wherein sensation or association of ideas, as such, control either as fancy, sex or memory. Dr. Patten deprecates the sense of security and satisfaction which sensory experience apart from motor dominance gives to the individual. To him adjustment to life in relation to economic goods and their uses should imply acceptation in terms of progress and mastery of life over the limitations of circumstance. For instance, with a surplus of food in one country, why should another be starving? The extent to which the sensory correlates with the motory to accomplish progressive purposes is the extent to which these two forces constitute a mechanism furthering evolutionary individual and economic development. An example of the purposive relationship existing between the motory and sensory is as follows. If a cook, in the process of baking potatoes in the oven, tests whether they are done or not by using a fork, she

is using the muscular sense to accomplish her purpose. There are others, however, whose sense of smell is so acute as to be able to tell whether the potato is done by opening the oven door and taking a whiff. The process of cooking and testing the merits of the food in the latter instance integrates both the muscular and the sense of smell. Co-functioning, they satisfy requirements for a satisfactory meal. This latter method is perhaps the original use of the sense of smell involving motory adjustment as actual experience in terms of health, enjoyment or well being.

Prosper Mérimée in his book, "Colomba," gives a striking description of the intensity of an experience, which is based on the almost simultaneous integration of sight, sound, and the muscular sense in meeting a life situation. A correlation of different factors culminating in a picture involving life and death decisions becomes the sublimation of imagination in terms of survival. It has within it the same element as suggested in the verse which says: "Without vision, the nation perisheth." It will be observed, in the following, that sex as a dominant force integrates many aspects of being and impels Orso to his deed. The citation follows:

"And Orso, spurring his horse, rode rapidly in the direction to which the little girl had pointed.

"His first impulse had been one of blind fury, and he had told himself that fortune was offering him an excellent opportunity of punishing the coward who had avenged the blow he had received by mutilating a horse. But as he moved onward the thought of his promise to the prefect, and, above all, his fear of missing Miss Nevil's visit, altered his feelings, and made him almost wish he might not come upon Orlanduccio. *Soon, however, the memory of his father, the indignity offered to his own horse, and the threats of the Barricini, stirred his rage afresh, and incited him to seek his foe, and to provoke and force him to a fight.* Thus tossed by conflicting feelings, he continued his progress, though now he carefully scrutinized every thicket and hedge, and sometimes even pulled up his horse to listen to the vague sounds to be heard in any open country. Ten minutes after he had left little Chilina (it was

then about nine o'clock in the morning) he found himself on the edge of an exceedingly steep declivity. The road, or rather the very slight path, which he was following, ran through a *maquis* that had been lately burned. The ground was covered with whitish ashes, and here and there some shrubs, and a few big trees, blackened by the flames, and entirely stripped of their leaves, still stood erect—though life had long since departed out of them. The sight of a burned *maquis* is enough to make a man fancy he has been transported into midwinter in some northern clime, and the contrast between the barrenness of the ground over which the flames have passed, with the luxuriant vegetation round about it, heightens this appearance of sadness and desolation. But at that moment the only thing that struck Orso in this particular landscape was one point—an important one, it is true, in his present circumstances. The bareness of the ground rendered any kind of ambush impossible, and the man who has reason to fear that at any moment he may see a gun-barrel thrust out of a thicket straight at his own chest, looks on a stretch of smooth ground, with nothing on it to intercept his view, as a kind of oasis. After this burned *maquis* came a number of cultivated fields, inclosed, according to the fashion of that country, with breast-high walls, built of dry stones. The path ran between these fields, which were irregularly dotted with huge chestnut-trees, producing, from a distance, the effect of a thick wood.

"The steepness of the declivity made it necessary for Orso to dismount. He was walking quickly down the hill, which was slippery with ashes (he had thrown the bridle on his horse's neck), and was hardly five-and-twenty paces from one of these stone fences, when, just in front of him, on the right-hand side of the road, he perceived first of all the barrel of a gun, and then a head, rising over the top of the wall. The gun was levelled, and he recognised Orlanduccio, just ready to fire. *Orso swiftly prepared for self-defence, and the two men, taking deliberate aim, stared at each other for several seconds, with that thrill of emotion which the bravest must feel when he knows he must either deal death or endure it.*

"'Vile coward!' shouted Orso.

"The words were hardly out of his mouth when he saw the

flash of Orlanduccio's gun, and almost at the same instant a second shot rang out on his left from the other side of the path, fired by a man whom he had not noticed, and who was aiming at him from behind another wall. Both bullets struck him. The first, Orlanduccio's, passed through his left arm, which Orso had turned toward him as he aimed. The second shot struck him in the chest, and tore his coat, but coming in contact with the blade of his dagger, it luckily flattened against it, and only inflicted a trifling bruise. Orso's left arm fell helpless at his side, and the barrel of his gun dropped for a moment, but he raised it at once, and aiming his weapon with his right hand only, he fired at Orlanduccio. His enemy's head, which was only exposed to the level of the eyes, disappeared behind the wall. Then Orso, swinging round to the left, fired the second barrel at a man in a cloud of smoke whom he could hardly see. This face likewise disappeared. The four shots had followed each other with incredible swiftness; no trained soldiers ever fired their volleys in quicker succession. After Orso's last shot a great silence fell. The smoke from his weapon rose slowly up into the sky. There was not a movement, not the slightest sound from behind the wall. But for the pain in his arm, he could have fancied the men on whom he had just fired had been phantoms of his own imagination.

"Fully expecting a second volley, Orso moved a few steps, to place himself behind one of the burned trees that still stood upright in the *maquis*. Thus sheltered, he put his gun between his knees, and hurriedly reloaded it. Meanwhile his left arm began to hurt him horribly, and felt as if it were being dragged down by a huge weight.

"What had become of his adversaries? He could not understand. If they had taken to flight, if they had been wounded, he would certainly have heard some noise, some stir among the leaves. Were they dead, then? Or, what was far more likely, were they not waiting behind their wall for a chance of shooting at him again? In his uncertainty, and feeling his strength fast failing him, he knelt down on his right knee, rested his wounded arm upon the other, and took advantage of a branch that protruded from the trunk of the burned tree to support his gun. With his finger on the trigger, his eye fixed on the wall, and his ear strained to catch the slightest sound, he knelt there, motionless, for several minutes, which seemed to him a century."

The sensory and motory integrations involved in life situations similar to the above imply adjustment and result in a challenge to our imagination. The following paragraphs written by Dr. Patten present a system of thought which enables us to appreciate the dramatic aspects of life situations in terms of motor and sensory associations as related in the previous dramatic situation; his mechanistic aspect of imagination is invaluable in assisting the advertiser to gain a variety of points of view as to the forms in which his advertising story can be presented. It is also a challenge for the advertiser to present his story in keeping with the structure of the individual involving reality with accompanying response to the world about. The paragraphs from the "Genesis of Personal Traits," previously published in the *Monist,* follow:

"Motor thought begins not in established mental associations but in bodily movements, aroused by external contacts. If movement precedes thought, action is adjustive; when thought determines movement abnormal mental states or senile limitations cause thought to flow on without any adjustive tests of its truth. Normally each thought should start a train of muscular activity leading to adjustment. Thought should be transformed into movement, and movement into thought. The morbid intensity of particular centers prevents this by forming a series of related ideas instead of transforming thought into movement. . . .

"I shall offer additional illustrations from the field of art, where sex and sensory dominance also has a crushing power. Time and space cannot be directly pictured in art; nor can rest and motion be portrayed. These relations are brought into consciousness only through associations with surfaces and lines. Pictures are either color masses, or perspectives taking the thought beyond the visualized surfaces to the real world back of them. Most pictures combine these two factors, surfaces and lines. The differences among pictures is in the proportion

and relation of these factors. If the color masses are in the foreground, and the lines creating the perspective in the background, the picture indicates a sensory dominance on the part of its maker. If the lines are in the foreground, and the surfaces are thrown into the distance by the perspective, the picture creates a motor impression and is admired by those with a motor dominance.

"Colored surfaces stop the movement of the eyes and give relief to those with weak muscular adjustments. Lines keep up the muscular tension and give pleasure to those who because of strong eye muscles enjoy eye tension. The movement and strain force the thought from the line into the indefinite background. We think of what we do not see instead of the surfaces in sight. This gives the basis of clear thought and of idealism."

Notice the use of horizontal and vertical lines in Fig. 34. Movement and muscular relations suggest deeds and accomplishments. Even the sword in the position in which it is upheld is an inspiration to action. Here the cross is symbolical on the one hand of subserviency to an ideal, but on the other, to a willingness to fight and struggle to attain this ideal. Notice the tension sustained by the studied use of lines in keeping with the above interpretation by means of which action and accomplishment are suggested.

Continuing, Dr. Patten wrote:

"The love of color masses may therefore be considered like ornate word expressions, an indication of physical defect. Such people have weak eyes and a shortage, not a surplus, of character. Movement aids motor dominance. An arrest of movement divides up the attention and gives to the disjustive elements of personality a chance for expression. The expressed elements in a motor personality are sex and fear. Surfaces are pleasurable that excite feelings or repress sensations of fear. The dominant surface associations are therefore related to either sex or safety. Rich, deep colors have a sex association, while regularity of outline gives a sense of security. Design might be defined as the art of making timid

people feel safe. This end is accomplished by the endless repetition of some elementary figure. If on approaching a building the observer sees a mass of accurate details, he assumes that the floors have been carefully constructed and that the elevator has been recently inspected. Domes always give the same

Courtesy "National Lithographer"

FIG. 34.—Illustrating the co-function of the motory and the sensory

sense of relief. A building with no visible roof gives to timid people a feeling of instability. Regular fences likewise arouse a feeling of safety. Banks seem to remove the fear of their depositors by supplying a multitude of bars and posts, ostensibly to protect the deposits; but any observant person realizes that the real protection lies in the vaults and not in these shams. . . .

". . . The question of natural artistic appreciation arises

when a person from a flat country compares his ideas of beauty with the inhabitant of a mountainous region. I was reared in a part of the West so flat that measurements were needed to find which way the water would run. There were no domed hills to evoke the feeling of safety, or wooded backgrounds to furnish protection from the unknown beyond. The sweep of the eye reached to eternity; parallel lines came together in the dim distance. Such a picture—all lines and no surfaces—makes the beholder think not of the present reality, but of its unseen complement. The sensualist of the wooded mountains divides the real into its parts, gets beauty out of the contrasted zones and is satisfied. The idealist blends the real into one unit and creates for himself a complement out of the unseen. Beauty is thus a relation between the seen contrasting element, or it is the force that drives the beholder from the seen to the hidden background.

"When I came into contact with conventional art, it took me a long time to see what made it attractive. I disliked the contrasted surfaces and the obtrusiveness of its sex and safety associations. New pictures gave me pleasure, because they evoked in me a realization of the beyond. Sculpture was even more satisfying, because the absence of a background forces the artist to rely for his effect wholly on lines, instead of on contrasted surfaces.

"Furniture also has its motor and sensory effects. A chair elaborately designed makes one think of the pleasure of sitting in it; a chair with lines arouses the thought of someone you would like to have in it. A table with surfaces makes the beholder think of gorging the richly colored food that should be on it. A table in which lines dominate arouses the thought of company and serious conversation. Lines bring in the absent. Surfaces eject from their folds a rich content. The bareness of the one and the completeness of the other give beauty.

"The essence of my position is the conflict of the motor powers with the earlier formed sex and sensory centers. Adjustment at adolescence is motor; disjustment is sexual and sensory. The normal child fights its way into motor dominance and by the struggle makes its character. The abnormal remain under sex and sensory control. This would be readily admitted

in cases where the abnormalities are so marked as to unbalance the mind. The milder cases, where sex and sensory impressions exert a disjustive pressure, are viewed as natural traits. Those who exhibit them are often regarded as superior to those with complete motor control. The real test of a natural trait is its tendency to strengthen the personality of its possessor. Evolution creates unity of control. Mechanisms for *expression* are organic; mechanisms for *repression* are due to the association of ideas, and hence postnatal in origin."

Science today is beginning to confirm many of these ideas of Dr. Patten. To the extent that they are so is the extent to which the advertiser will come to build appeals in keeping with their implied truths. To the advertiser, men are under two kinds of compulsion in relation to the uses of economic goods: one, wherein they are users of goods to produce goods, and the other, wherein they are consumers for personal use. Each realm necessitates an imaginative appeal to get the maximum amount of goods into use in terms of efficiency and service to be rendered. Synchronizing they hold a constant relation to demand creation. Both forces operative as experience and reduced to dollars measure the actual material wealth of a nation. We cannot escape the implication of bones and muscles in the accomplishment of economic purposes.

Advertising is the incessant pressure to challenge healthy men and women to assume responsibility in keeping with standards of living which necessitate responsibility to maintain. Not to respond shows a defect in character. Hence an understanding of the individual in his structural relations to progress becomes necessary in order to know what kind of copy to write. Moreover, each article, product, or commodity is capable of interpretation in terms of the contribution it makes in developing a normal life.

Kinds of Imagination.—The psychologist has given six classifications of the imagination, each of which is significant in relation to a specific advertisement. They are as follows: first, imagination may be such as to produce an approximately literal representation of a thing; second, imagination has the power to separate the parts of concrete objects; third, imagi-

nation has the power to analyse simple combinations of separated elements personifying them or raising their level to experiences above the normal; fourth, imagination has the power of diminishing the size of an object; fifth, imagination has the power of enlarging an object. The sixth or constructive kind of imagination has the power to select from the elements of past

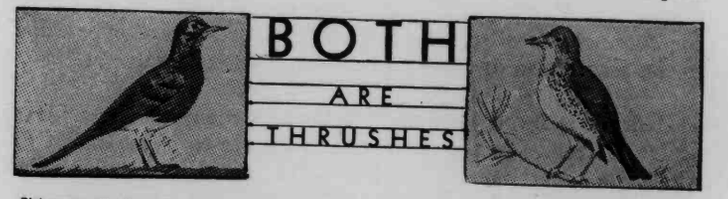
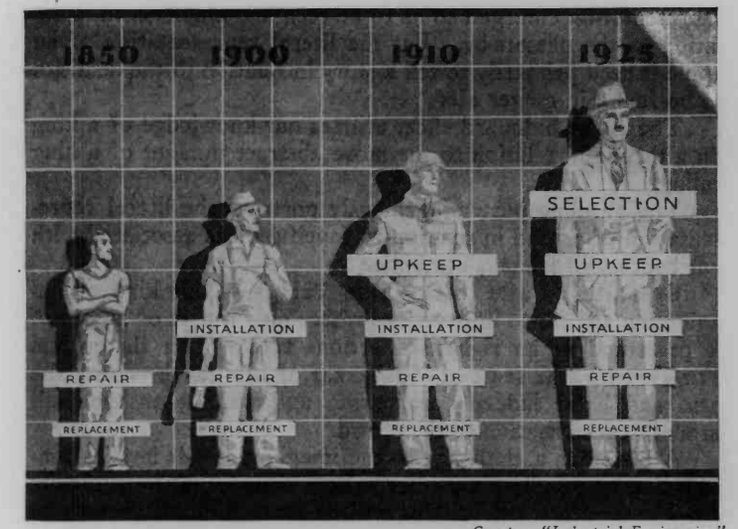


FIG. 35.—A symbolic method of presenting an idea

experience to obtain a new rational product. With this type of imagination working, Edison produced his phonograph and electric light bulbs. Electric refrigeration and television have now been taken out of the realm of experimentation and have become an imaginative incentive in everyday experience.

Literal Representation as Symbology.—The advertiser often wishes to express a thought, perhaps figurative or abstract in nature, but which to be made concrete requires the use of the literal representation of a thing. The Boston *Herald-Traveler* advertising appearing in *Printers' Ink* illustrates the use of this method in evaluating the buying groups of this

city. (See Fig. 35.) It appears to be naïve enough. However, the text is not immediately clear as to the symbol implied by the thrush and robin. The fact that there are two buying groups is clear. The reader is really interested to get a con-



Courtesy "Industrial Engineering"

FIG. 36.—Selection of the proper equipment for the job is the first step in maintenance. The second is a definite program of upkeep. The third is proper installation; fourth, repair, and fifth, replacement when necessary.

Intelligent maintenance of plant buildings, factory equipment and the electrical and mechanical systems required for production obviously minimizes repair and replacement. The ideal would be their elimination.

crete picture of what the actual characteristics of each group are in relation to the newspaper. As readers, we do not immediately know why the two groups are so similar and yet so different. Our curiosity is not satisfied. A careful reading of the copy, however, affords the information we seek.

The McGraw Hill Publishing Company in an advertisement entitled "The Growth of Industry's Maintenance Job" wishes to present in concrete form the evolution of the influence of certain ideas in the years 1850, 1900, 1910 and 1925. The simple statement of fact does not stimulate the imagination but

the literal image of their application which follows, does. (See Fig. 36.)

Figure 37 illustrates the use of the concrete representation of an object in such a way as to appeal to the imagination. While the green apple is enlarged, nevertheless, it is a literal representation enlarged so as to be seen and emphasized in relation to the passers-by. But the literal representation of an apple is used primarily to tell a story in relation to the qualities to be found in ginger ale.

The Acme billboard effect utilizes our knowledge of a king on a throne in relation to the more abstract thought of a king ruling.

The gasoline poster ingeniously portrays the literal representation of a road in relation to fanciful ideas associated with our concept of what is romantic.

Separating Parts of Concrete Things.—This kind of imagination applies to illustrations where only a part of an object is presented in its right proportions rather than the whole. For example, the feast of Belshazzar of Biblical days with the arm and hand suddenly appearing and writing on the wall brought consternation to the crowd.

A puzzle is a challenge to the imagination—it implies construction to complete a picture, whose unity is not immediately sensed. Cross word puzzles will be interesting to every generation and cannot but stimulate the mind in its picture building power. Figure 38 contains the illustrations of four advertisements illustrative of this play of the imagination.

A represents the hand of Atlanta extended to greet the newcomer. It stimulates us to complete the picture. Perhaps a genial character, representative of southern hospitality, imaginatively, will arise!

B is representative of conflicting thoughts as to the meaning of the telephone as portrayed. The telephone receiver is there but it is difficult for many to see its relation to the component parts of the illustration. This ambiguity, however, is overcome in *C*, which eliminates space and time at a single sweep by properly proportioning the relations of the two speaking as to time and circumstance and making what is always invisible —distance between two speaking—an actual visual experience.

FIG. 37.—Appealing to imagination in effective outdoor advertising

INTENTIONAL SECOND EXPOSURE

the literal image of their application which follows, does. (See Fig. 36.)

Figure 37 illustrates the use of the concrete representation of an object in such a way as to appeal to the imagination. While the green apple is enlarged, nevertheless, it is a literal representation enlarged so as to be seen and emphasized in relation to the passers-by. But the literal representation of an apple is used primarily to tell a story in relation to the qualities to be found in ginger ale.

The Acme billboard effect utilizes our knowledge of a king on a throne in relation to the more abstract thought of a king ruling.

The gasoline poster ingeniously portrays the literal representation of a road in relation to fanciful ideas associated with our concept of what is romantic.

Separating Parts of Concrete Things.—This kind of imagination applies to illustrations where only a part of an object is presented in its right proportions rather than the whole. For example, the feast of Belshazzar of Biblical days with the arm and hand suddenly appearing and writing on the wall brought consternation to the crowd.

A puzzle is a challenge to the imagination—it implies construction to complete a picture, whose unity is not immediately sensed. Cross word puzzles will be interesting to every generation and cannot but stimulate the mind in its picture building power. Figure 38 contains the illustrations of four advertisements illustrative of this play of the imagination.

A represents the hand of Atlanta extended to greet the newcomer. It stimulates us to complete the picture. Perhaps a genial character, representative of southern hospitality, imaginatively, will arise!

B is representative of conflicting thoughts as to the meaning of the telephone as portrayed. The telephone receiver is there but it is difficult for many to see its relation to the component parts of the illustration. This ambiguity, however, is overcome in *C*, which eliminates space and time at a single sweep by properly proportioning the relations of the two speaking as to time and circumstance and making what is always invisible —distance between two speaking—an actual visual experience.

FIG. 37.—Appealing to imagination in effective outdoor advertising

Courtesy "Southern Advertising and Publishing," Atlanta

FIG. 38.—Advertisements presenting a challenge to the imagination

The "part" aspect of *B* does not bring into play the power of imagination as has been accomplished in *C*.

D is a jewelry advertisement which, lacking our immediate perception of the young lady, stimulates the imagination and causes an association of ideas and judgments to follow.

Imagination as Personification.—Personification implies a combination of ideas not met in ordinary life. Personification usually raises inanimate things to the animate realm and give to them moods and feelings usually associated with human beings. Or, again, animals may be raised to human levels. Imagination, then, often brings into play that which is to be characterized as fanciful. Fables and fairy tales employ characters which transcend all human limitations: the request is that the table be spread—and it is immediately spread; or, that the lion talk to the mouse—and he talks. From the advertiser's point of view, however, the use of this kind of imaginative material has its dangers. The reader may become so fascinated with the fanciful factors as mere pleasure and as a result be carried away from the economic aspects of the story. That carefully constructed imaginative types constitute a dynamic force in relation to appeal often more transcending in influence than the immediate present, however, is certain. A model house of a certain real estate corporation drew sixty thousand people who were interested primarily in its furnishings. "A Dream Home" has pulling power with many. Most of them came to get ideas on house furnishing and architecture, but few to buy. The established fact is that they came to see it. What they both consciously and unconsciously saw undoubtedly stimulated the subsequent purchase of many goods. At the least, this kind of advertising helped many to utilize new ideas for home furnishings and decorations. Different kinds of businesses undoubtedly profited as a result of this specific form of advertising. It is the dynamic, creative aspect of advertising in relation to ideas, hopes, and aspirations above the immediate sale of products yet decisive in future sales which is difficult for many business men to comprehend. Advertising cannot usually be judged in terms of response to a single advertisement. It is a constant force cumulatively effective over long periods of time. This is why the cumulative sales

INTENTIONAL SECOND EXPOSURE

Courtesy "Southern Advertising and Publishing," Atlanta

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FIG. 39.—Imagination used to suggest human feelings and instincts

efforts of "big business" financially organized to operate regardless of temporary fluctuations and transition periods is a co-functionary part of our economic evolution. However, to the advertiser, these more subtle forces constitute intangible values which are constantly working for future as well as immediate sales. As such they are forces impinging upon the imaginative consciousness of individuals and communities. There is always a psychological moment involving time, place, and circumstance for the concrete precipitation of these imaginative pictures wherein individually we come to realize their actual experience in terms of possession and use. The advertiser must be the regulator and interpretator of the potentialities of goods in the services which they perform.

Fancy, then, needs control, yet it is a constructive force in early life. Imagination relates to power and future accomplishments and constructs as well as anticipates psychological moments in the purchase of goods.

The personification aspects of imagination involving fancy is excellently portrayed in the advertisement gotten out by the Campbell Soup Company (Fig. 39). Here is a combination of

ideas which are not met with in ordinary life, yet which tend to recall and associate a group of ideas and emotions immediately comprehensible. The effectiveness of this advertisement is readily detected. If we were to conceive of each vegetable crying instead of possessing a pleased appearance, the idea of a good soup would probably be immediately destroyed. Negative ideas would tend to suggest themselves. As it is, happiness is suggested, uniqueness is emphasized, and the complete

Courtesy "Southern Advertising"

A. T. Swanson, *City of Atlanta*

FIG. 40.—Imagination and personification

picture of satisfaction is readily associated with the idea of excellent soup in the making. Advertisements of this nature are destined to have a good effect in any advertising campaign. It is not to be expected that all advertisements gotten out should attempt to arouse this particular quality of imagination, but it is preferable that this kind of advertising be introduced occasionally to break the monotony of less interesting appeal.

The illustration in Fig. 40 is personification. Mercury has been raised to a level of experience above that of mortals. He speeds on carrying prosperity in his wake.

INTENTIONAL SECOND EXPOSURE

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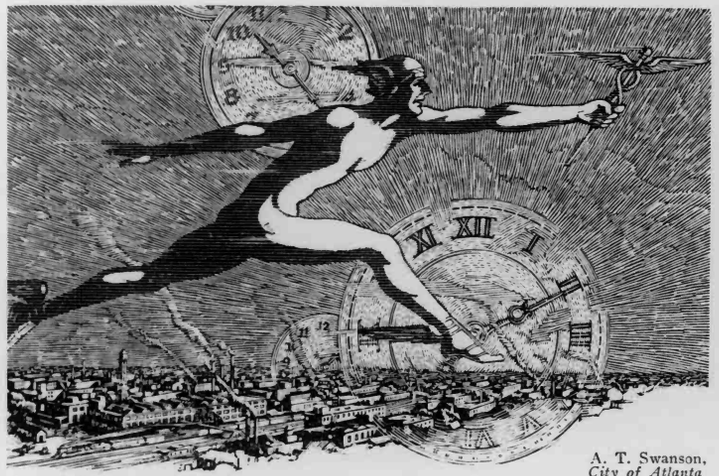

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FIG. 41.—Diminution of the size of an object used with a playful and pleasing effect

Imagination and Decreased Objects.—Imagination has power to stimulate appeal by perception of the diminished size of objects—that is, by perceiving what is normally large as seemingly small. Such a transition excites curiosity and sustains interest until the unusual is interpreted. The side show of the circus exhibits little people. These little folk are a never ending source of wonder and astonishment to the young. The diminutive is often difficult to understand, but in the process of understanding interest is sustained.

Morse's chocolate advertisement (Fig. 41) is an illustration quick to stimulate our imagination. The conception of a soldier so diminished in size as to be able to balance himself upon a chocolate, does not tend to discount the value of the chocolate, but playfully to associate the chocolate with our past knowledge of a play known as "The Chocolate Soldier." The ideas of our past are thus recalled and correlated into an imaginative, composite picture of Morse's chocolate.

In Fig. 42 are additional examples emphasizing the diminution of objects. By means of the decreased aspects due to an absence of background a great variety of associations are made possible. Moreover the humor suggested is conducive of interest.

Imagination Has the Power to Enlarge.—The fifth kind of imagination has the power to appeal thru enlargement to increase the size of objects. The advertisement in Fig. 43 is a typical example. As the hand, in the Ivory soap advertisement, projects itself from the dark distance toward the earth, containing therein an enormous cake of Ivory soap, cleanliness covering the entire continent is suggested. We are filled with varied thoughts, each one of which tends to associate itself with the use of Ivory soap as a desirable soap. This advertisement is an example of the power of the imagination to separate parts of concrete objects as well as to enlarge the size of an object.

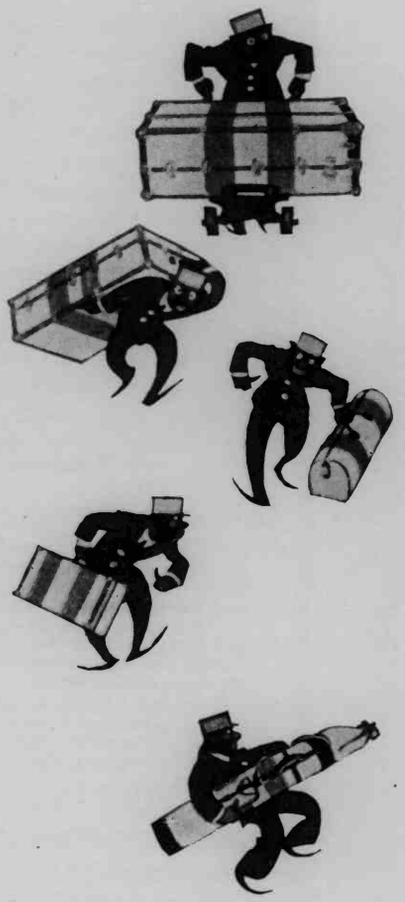

FIG. 42.—Example emphasizing the diminution of objects

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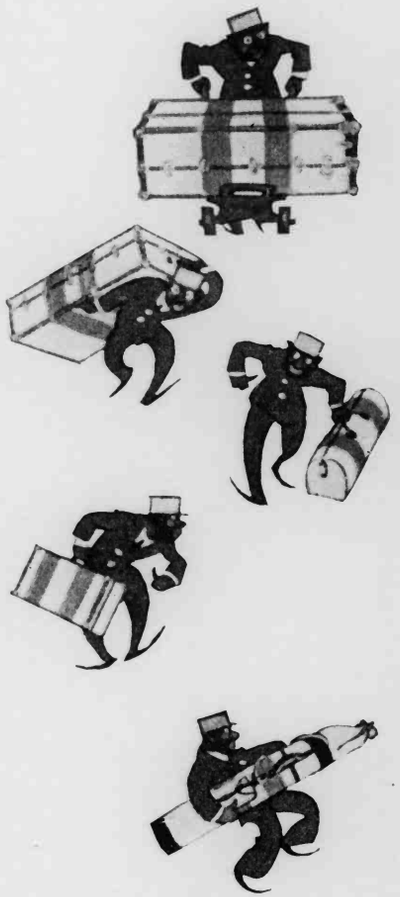

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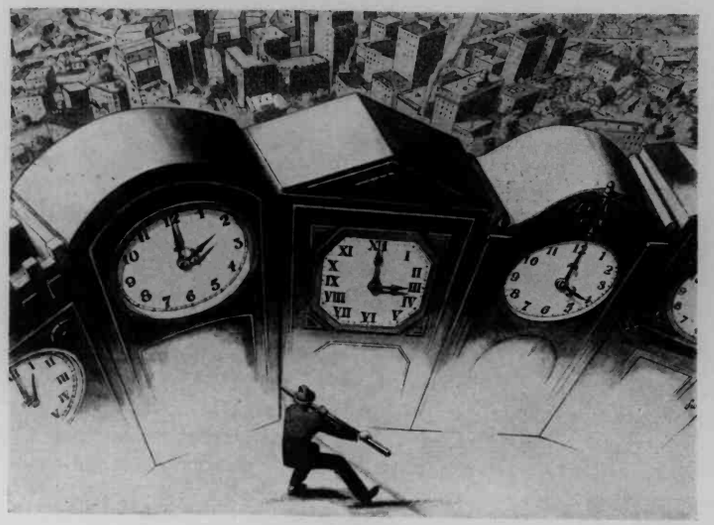
FIG. 43.—Imagination here both enlarges and reduces the things of ordinary life

garding their real meaning in relation to the affairs of Atlanta.

Imagination and a New Product.—The sixth type of imagination is that exemplified in the creation of any new article or in the presentation of an old article in a new way. To find new uses for an old article is working in conformity with this particular classification of imagination. Linoleum as a part of



A. T. Swanson, *City of Atlanta*

FIG. 44.—Illustrating enlargement in relation to imagination

the living room, dining room and hall might be made a constant factor in several advertisements, yet the varying period, furniture or designs, changed proportions of the rooms, and the varying color effects of the draperies might be made different in each advertisement. Changes in advertising form and message may be made to conform to imaginative appeal by which their content may be kept timely and interesting.

Moods and Stimulating Interests.—Our mental life is likewise stimulated thru such moods as humor, pathos, happiness, serenity, excitement, cautiousness, danger or dejection. The deeper emotions to which each can be aroused are patri-

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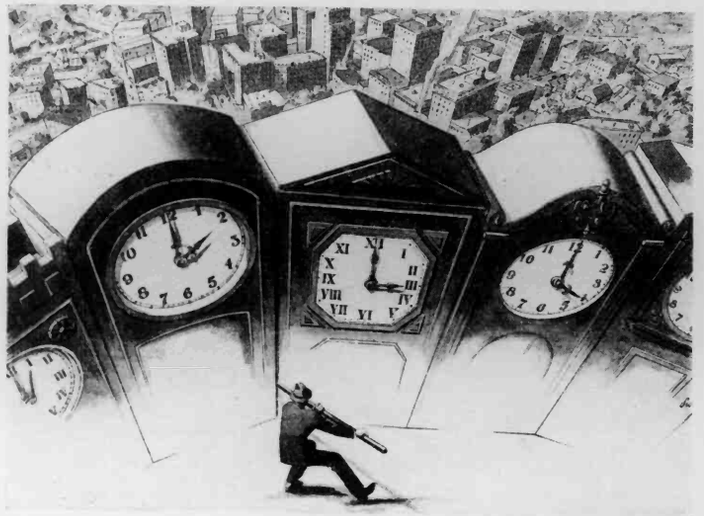

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otism and religion. These latter characteristics of the human spirit are a constant challenge to our sense of joy and conviction as well as loyalty. Each article or product should be analysed in relation to its different moods as to timeliness and appropriateness of message. Each in its place will be found to be a variable in its relation to the advertising message. The results in apt phrases and adjectives give zest and sparkle, tone, or opportunism to the imaginative content of advertising copy.

Fig. 45 is also expressive of our outing interests which can be stimulated annually. The variety of experiences and humorous situations suggested interblend and sustain our interest in relation to the message.

Summary.—Imagination is the creative force of our mental life wherein the new succeeds in getting itself mechanized. City planning is the more extensive aspect wherein multiples of forces are freed and new business relations established. The economic struggle is one wherein economic goods imply constantly changing relations in order to get maximum service out of their use. The structure of the individual is such that progress implies constantly new and changed relations to his surroundings. Imagination is that mental attribute which enables the individual to anticipate the next level of human development. The struggle for economic progress is finally a struggle between bones, muscles, and the blood stream or culture as some have called it and the sensory and nervous system with tradition, precedent, and the historical or civilization on the other. At the minimum of expression, imagination is new tradition in the making. The imaginative pictures which modern business is visualizing *in toto* is a challenge for the individual to participate in the privileges of service which economic goods contribute to individual happiness. Imagination in advertising brings about a constant shift of relations in our uses of goods. Imagination has its definite forms of expression as literal representation, the powers to separate parts of concrete things, to combine separated elements, to decrease and increase the size of objects, and to combine old experiences in new relations. Imagination, as no other aspect of mental power, has the characteristic when efficiently used to sublimate

FIG. 45.—Stimulating to the annual outing interests

the energies of the individual in relation to such purposes as challenge the acceptation of new or higher purposes commensurate with the potentialities which exist. Not only must the advertiser understand the fundamentals of imagination, but he must be able to utilize its principles in establishing what we may term dramatic appeal in terms of reality.

QUESTIONS

1. Enumerate *three* contemporary developments in your community which appeal to imagination.
2. Why is imagination important to the advertiser?
3. What business activities would be called into play in the redemption of slums in our cities?
4. What is the difference between imagination and fancy?
5. In what way does the manufacturer wishing to sell goods abroad have to conform to the principles of imagination in order to sell his goods?
6. Is there any sense in which literary people have, in their imaginative works, added to the wealth of a country? Discuss and give examples.
7. Which is more imaginative in advertising, Europe or America? Discuss and give the basis of your judgments.
8. What elements in the seasons of an entire year appeal to our imagination?
9. Discuss the following factors and show their relation to imagination as a picture-building force in advertising:
   (a) Energy
   (b) Ideals
   (c) Ideas
   (d) Sensory associations
   (e) Motory impulses
   (f) Habits.
10. (a) Are people moved into action by rational thought? Discuss in terms of Dr. Patten's outlines.
    (b) Is color or are lines more effective in advertising construction? Discuss.
    (c) What is the legitimate place of the sensory and the motory in the scheme of things as you see it?
    (d) What is Dr. Patten's concept of a soul? Wherein is this aspect of human consciousness significant to the advertiser?
11. Name and define the six classifications of imagination used in this text.
12. Name four moods to which we are susceptible. Show how these can be used by the advertiser.

"BLACK BOOK"

1. Outline seven scenes for a scenario to be broadcast by television selling an oriental rug. List the questions needed to be asked and answer them yourself before preparing your scenario.
2. Select six ads illustrating six classifications of imagination.
3. Select an advertisement which emphasizes:
   (a) The motory appeal
   (b) The sensory appeal.
4. Analyse two current advertising campaigns (one illustrative of industrial and the other of consumer advertising) in terms of their imaginative appeals. Select only such campaigns as could be classified as observing imaginative principles as a part of their yearly efforts.
5. Select any product. List the imaginative appeals which could be made each month. In addition suggest imaginative appeals in terms of each season. Describe the illustrations you would wish to use in connection with the seasons.

CURRENT MAGAZINE READINGS

"The Car Card," published by Barron C. Collier, Inc., 220 West 42d Street, New York, N. Y.
"The Poster," 165 West Wacker Dr., Chicago, Ill.
"The National Journal of Outdoor Advertising and Poster Art."

COLLATERAL TEXTS

Deland, "Imagination in Business."
Gerald Stanley Lee, "Crowds," Chapters VI to X, XI and XII.

CHAPTER IX

COLOR

A

COLOR, ITS USE AND VALUE IN ADVERTISING
(Analysed Generally)

Necessity for Impressive Colors.—The use of color in advertising is rapidly increasing. Advertisers are no longer satisfied with mere commercial announcements and arguments in black and white. They are now turning towards the more artistic in advertising. With the increased use of color, more education regarding its use and effectiveness has become necessary. Well-applied color is more than attractive; it causes the eyes to linger upon it. There is a certain fascination aroused which makes it an ideal agent in the expression of an advertising idea. Plate IV shows the added attractive power when color has been effectively used.

To use color in advertising so that it "gets over" is an art within itself, totally unconnected with the artistic merits of an advertisement. My desire is not, for the moment, to tell when and how to use color, but merely to define what color combinations are preferred by different groups of people so that when you, the advertiser, employ colors you can use those which appeal to the particular clientele to be reached—colors that, in short, will assist in adding an intensive quality to the advertisement.

To use color properly in advertising, numerous factors must be taken into consideration, for, to be effective, a colored advertisement must appeal especially to those for whom it is intended. It is no more important to use the right kind of language than it is to use the right kind of color and color combinations. Let us analyse a few of these factors in relation to advertising appeal.

Harmony—Contrast—Shades and Tints.—There are a few simple laws of harmony and contrast which need the

Merchandise represented through courtesy of Theodore W. Foster & Bro. Co.; Engravings, C. J. Peters & Son Co., Cambridge, Mass.

Illustrating the persuasive power of color

PLATE IV

INTENTIONAL SECOND EXPOSURE

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Illustrating the persuasive power of color

PLATE IV

closest consideration. In all color work, it is best to use different colors of the same degree of intensity (i.e., value and chroma) in order to get a harmonious whole. A deep blue halved on a card with light pink gives a poor impression, while red and blue of the same intensity or value are a very good combination. While it is bad to divide a surface equally into two or three different color intensities, if there is a predominating degree of intensity, either that, or the other, or both, are accented. This is what is known as color contrast.

Contrast has attraction, that is, it has great intensity or attention value, but it has very little fascination. It catches the eye but does not hold it. True harmony, on the other hand, has not so much attraction, but it has a great deal more of the power to hold the eye. Thus it depends upon the type of advertisement and the circumstances of appeal as to which process you use. If you wish to force or dominate attention, use contrast. If you wish the people to study your advertisements, use the principles of harmony.

There are two colors which are the natural background colors. These are green and blue. For effective harmonic backgrounds, one cannot go far wrong in using them. Combinations of contrasting colors will give intensity or the power to attract the attention, while harmonizing colors will give attraction or the power to hold it.

This, as stated, is a non-technical, general grouping of color principles. Let us now consider more specific instances of how and when color is to be used in relation to color preference.

Age and Sex Color Preferences.—A general analysis of the color preference of people of different ages in life reveals that every normal individual goes thru a well-defined cycle of color preferences. The cycle begins at infancy and ends with old age. It begins with preference for the lightest tints and ends with preference for a fading intensity of color.

Have you ever thought why infant's wear is predominantly white combined with the lightest of light tints? Do the infants prefer pinks and baby blues and whites? Or is it a quality which we merely attribute to them? It seems to be their natural preference. From psychological investigations, we find that children of three and four years prefer light, bright

colors. As the years advance, their preference changes to that of darker shades. At the age of seven or eight, they prefer what is known as the true color. From this time on their color preferences depend a great deal upon their environment, and, too, there is some influence determined by nationality and race.

From the age of the formation of the particular environmental color preferences, which lasts until the individual is between 16 and 24, most people pass thru a period of decided preference for black. They would wear black clothing; they would draw and paint in black and white. This period seems to come when the spirit and body have just been thru a process of change from girlhood and boyhood to womanhood and manhood. It seems to come directly following the period of adolescence. This period, while it is very strongly marked, is of comparatively short duration, lasting from six months to two years or more.

From this, people take one of two courses: first, either they gradually acquire the use of color, passing from the darker shades to the lighter; or, second, they have a revulsion and turn suddenly to very bright colors. That which they do depends partly upon environment and partly upon temperamental differences. Thus the normal person, during the period from 18 to 22, again starts to prefer colors. From this time for the next fifteen or twenty years, they are in what might be termed the prime of their color appreciation. That is, they have reached their standard and are influenced by it.

Thereafter, they repeat the processes of youth in inverted order. They have a standard and they gradually lose it. That is, they begin again to prefer weaker shades and tints. Thus very old people prefer the very bright colors, just as the child of five or six years does. Lavender, a combination of pink and baby blue, is the old folks' color. It ends the color cycle.

By studying his market with respect to age and color appeal, the advertiser is able to introduce into his construction positive factors likely to stimulate favorable emotion. By correlating age preference with sex, racial, and environmental preferences, the advertiser is able to systematize and evaluate his use of colors. The difference of natural sex preference for colors seems to vary but little. In modern society, however,

the difference of environmental conditions is very great. To this we must attribute what difference there is in sex preference for colors. In uncivilized tribes, there seems to be no difference in color taste, which is attributed to the sameness of environment. As the sphere of man and woman separate, however, so their color preferences tend to grow apart.

In the United States today the color preference of the sexes is very different. This is partly due to the standardization of men's clothing and at the same time to the individuality of the dress of women. Men are trained by convention to prefer and buy dark colors and shades, while women are taught that they must make themselves attractive with bright colors.

Thus it is an interesting thing to note that girls passing thru the "black period" are, figuratively speaking, between two alternatives. Because of convention, they are urged to wear bright "youthful" colors, while their natural preference is for black. Another interesting conflict comes when very old persons wish to wear the gay "youthful" colors and are in turn discouraged by conventional relatives.

These instances go to show that all thru life there are conflicting factors which influence color taste. They also show, generally speaking, that in this conflict, environmental factors play a decisive part. The climate one lives in, as well as the type of the surrounding country's topography, also tend to influence our appreciation of color. Whether one lives in the city or in the country—whether his habits relate to a single place or whether he travels, are all classifiable as modifying influences. We prefer that which we are accustomed to see, that is, we are Nature's creatures, and wish to harmonize with her. The inhabitants of the tropics like colors which harmonize with tropical vegetation—heavy, luxuriant colors.

One general modifying effect, regardless of nationality, is shown in the influence of the city or town. The color taste will be more varied and more unsettled in a large city than it is in the country or than it is in a smaller city. National advertising and extensive travel, as well as new conceptions of health, however, are rapidly breaking down many of these early local differences.

Racial and National Color Preferences.—Racial color preferences are those which are predominant in any race of people, such as the Anglo-Saxon, Teuton, Slav, Chinese, Japanese, and the colored races. National color preferences are clearly distinguishable in each nation. The term may, moreover, be used with respect to people of different nationalities in America, to whom there is often a class and racial appeal. Both national and racial color tastes seem to be the result of environment upon successive generations until the dominant color preferences in their surroundings become inherent. When this occurs, they might be classifiable as acquired traits.

The Italian likes bright colors which harmonize with his climate and landscape. He prefers the brightest of bright colors. Going north in Europe, we find that the French and the Germans have had their tastes toned by both climate and landscape, while the English are known for the drab, dull colors which they wear and use for all purposes.

Taking up the broad divisions of racial preferences, we find that the Teuton prefers colors which harmonize with his flaxen hair and ruddy cheek. His favorite color seems to be blue of a tone value somewhat lighter than true blue. Salmon color is also a favorite.

Orientals are much fonder of yellow than we are, and all of their colors seem to be thick, to have a certain yellowish tendency. Their reds are brownish reds rather than rose reds, and their blacks are black blacks to conform with their own colors.

Indians made pottery colored in red, of almost their own racial tint, and black to match their raven locks.

Black and brown races prefer the rich luxuriant colors of the tropics. Purple of a deep, bright tone seems to satisfy them.

Thus we find that we can appeal to different races thru their inherent color tendencies. As nationalities are a blend of certain racial and local characteristics, thru research we can directly appeal to the color susceptibilities of the different nationalities. This is especially valuable for the local advertiser in the United States where so often he is advertising to a certain racial or national group, especially where this group has not had time to be changed by its new environment.

Local Color Preferences.—Local color tastes seem to fluctuate. In certain localities, however, especially in Europe, they have been fixed for years. For instance, in the highlands of Scotland there has been the local plaid, which symbolizes the unhampered spirit and freedom of the people, and, at the same time, the variety of their outlook. Almost the same colors and combinations are used in the Tyrol of Switzerland and Italy. In time we should expect the mountaineers of our own country to develop this type of color preference too.

Deserts have their colors just as the mountains have, and one will find the same colors predominating in our own western deserts as in the Sahara and other great deserts the world over.

Localities where there is a certain type of vegetation predominant gradually develop a tendency to harmonize with it. Even the quarrying of a characteristic color stone in a locality may greatly influence the color tastes of the people living there.

Seasonal Color Tastes.—In climates where there are well-defined seasons, there is a considerable seasonal color preference. As the animal's fur is changed by nature to harmonize with the background, man finds that he, too, has the same tendency to change the character of his garb with each passing season. He goes in for tints in the summer and shades in the winter. An interesting observation with respect to this close following of nature in relation to color is the fact that each year, in the early fall, the clothing salesmen for men's clothes predict that brown will be the style in color for the winter. Brown suits can be readily sold for a certain short period during the period when autumn brown dominates, but after that time has passed, the demand ceases. The season for brown has passed.

Summary.—The reader has seen that there are many things which help to form the color tastes of different groups of people. Each is of paramount importance in analysing a given group or class of individuals in relation to color appeals.

Advertising construction should aim to realize harmony within each advertisement as well as between the advertisement and its environmental setting—be it magazine, billboard, street

car card or booklets. An inharmonious advertisement is often repellent and tends to make us think unfavorably of the article being advertised.

The human factor of the market in connection with any article or product must be studied in relation to color. After knowing his clientele, one of the greatest factors in a well-rounded advertising campaign is color properly portrayed by means of the most efficient reproductive processes.

A

COLOR, ITS USE AND VALUE IN ADVERTISING

QUESTIONS

1. What do we mean by the following terms in connection with color:
   (a) Harmony (c) Shades
   (b) Contrast (d) Tints.
2. Describe age and sex color preferences. Why is this significant to the advertiser?
3. Describe the color preferences of the following racial groups and show how these facts are consequential in advertising to the same groups in America.
   (a) Anglo-Saxon (c) Italian
   (b) Teuton (d) Orientals.
4. (a) Do we have any definite color preferences in America?
   (b) What is the basis of the development of color preferences?
5. Compare the seasonable color changes in the following four parts of the United States:
   (a) Philadelphia and New York (c) Florida
   (b) Chicago (d) California.

"BLACK BOOK"

Select four different advertisements which illustrate the effective use of the following dominant colors:

Red Blue
Green Yellow.

COLLATERAL TEXTS

LUCKIESH, "THE LANGUAGE OF COLOR," Part 2, pages 95-136, Dodd, Mead and Co., New York City.
LUCKIESH, "LIGHT AND COLOR IN ADVERTISING AND MERCHANDISING," Chapter VIII, Dodd, Mead and Co., New York City.

B

COLOR IN ITS RELATION TO ADVERTISING APPEAL

(From the Artist's Point of View)

Variety of Effects of Saturated Colors.—In presenting general color appeals the importance of deep, dark, or saturated, strong colors upon different groups of people is generally recognized. There are those who respond intuitively to color when presented and who are thus subjugated to its immediate influence because of temperament and previous disposition. In other cases, education is necessary to get people to appreciate its merits. In advertising, however, color should be reduced to the simple basis of pure and legitimate pigments, so used and filled with life that they at once force, attract, and hold the eye.

Use of Emphatic Color.—Those colors which immediately and most forcibly strike the eye of the masses in direct advertising appeal are red, yellow, blue, green, white and black. These colors, which we shall designate the emphatic or six primary colors, are the foundation upon which artistic results are often obtained. On the other hand, the color itself in a specialized use may be so drawn out as to force unpleasant attention. Moreover, when we wish to present an advertisement which accurately interprets a subject, we are often forced to use shades and tones of the emphatic colors. In their proper blending or in correct contrast effects, the eye becomes aware of a pleasing softening process or is so stimulated as to sense a feeling of constant change. When this condition prevails, attention at least has been obtained. There are numerous color presentations, however, which do not thus effectively control the eye and the emotion of the reader. Hence, unsatisfactory color effects should be analysed and their undesirable impressions changed in terms of harmony or contrast involving emphatic colors and shades.

As a rule, general experience forces the artist to accept the theory that emphatic colors are too startling to be used in great quantities. This develops an appreciation for the so-called secondary colors, orange, green and violet. Tertiary colors, or

browns and grays, are in turn the result of blending the primary and secondary, which often seem to satisfy the artistic sense even better than the use of secondary colors. The advertiser's work, however, often differs from that of the artist wherein the latter is under compulsion to force and to hold the attention of the general public. Hence, the crowd's non-discriminating sense forces the use of emphatic colors in their pure form. Their proper use at least attracts the attention and introduces a bit of life, full of vigor and often dancing quality, with respect to the sensation of the color itself. Emphatic colors then serve as a foundation to work upon.

Certain of the emphatic colors are more impressive than others. Professor Harlow Gale has made experiments to determine what the attention value of the different colors is. His results are as follows: red has the greatest stimulating attention value; green is second, and black third. Black on a white background is more effective than white on a black background. In any use of color, however, distance would be a constantly modifying factor as mentioned in Chapter IV, p. 156.

Various Effects of Colors.—Let us analyse the different effects of color from the artist's point of view. Red at once attracts and holds the attention and is so appealing that it is called the advancing color. Suppose, for instance, that we are seated on the observation platform of a swiftly moving train. Let us fix our eyes upon the red eye of a switchlight. Observe how it projects itself toward us and seemingly resists disappearance. So strongly does it advance upon the vision that in competition with other colors, it will be the last bright spot on the track line. Green and blue, on the other hand, seem to lack the quality to sustain attention to the same degree and are appropriately termed receding colors.

The same truth applied to advertising compels us to state that the color used to depict an article should be so analysed in relation to attention as will establish a brilliancy and evenness of tone of color adapted to the distance from which it is to be observed by the greatest number of readers.

A red ground with white or black letters is always one that attracts the eye and tends to cause a halt in movement. Mentally, it often leaves an impression which tantalizes the reader

until the advertisement is re-read. Color thus forces its message. It must be stated, however, that the forcing of this message does not necessarily imply pleasure. In combination, green and red are unfortunate colors to use unless employed on a large billboard, for they literally dance and become confused, while the eye is wearied by a constant endeavor to separate the colors.

Yellows suggest light and can be effectively used in connection with red. Yellow with green and blue tends to liven these colors considerably and thus to increase their attraction-power. Take, for instance, the sun filtering through trees or bushes. Note how the oftentimes dull green is brightened by the yellow rays of the sunlight. Again, in advertising lighting fixtures, the essential color—the one to attract the eye—is yellow. Yellow typifies light, which should be made strong enough in its tone to suggest illumination. Other parts of the design may take color without in any way detracting from the general yellow color scheme.

Street Car Advertisements.—The placing of street car cards has become an important factor in giving to the advertiser such space as will obtain maximum attention. It is here that the eye of the street car riders, in partial repose, makes possible effective color appeals. The space allotted to a card is small compared to billboards. Objects, therefore, should be clear in outline and to the point in message without too many drawings and too many colors to confuse the eye. A simple and direct design is likely to attract more attention than one complex in nature.

Booklets.—Booklets and small hand advertising may be treated in quite a different manner since close eye-range means the ability and supposed patience to fathom out and study the subject in hand. This fact should modify our use of color.

Labels.—The size of the label demands a drawn design in keeping with the proportion, and that again means a study as to the spreading of color over the surface.

Trade Marks.—Trade marks have the function to create an indelible picture in the mind of the public regarding the merits of the goods being sold. The trade mark should be free from any effect which tends to confuse the mind of the reader

as to its meaning. The design should contain clear-cut lettering and if color is used, it should be of such a composition as to accentuate the idea to be gotten over. A trade mark is merely a stamp of approval that a certain firm places on its goods as a reminder to the public that it wishes its good will, appreciation, and lasting favor. Color helps to do this.

Billboards.—Billboards, with their expansive surface and long-distance range of vision, should embody all that the artist of color advertising can conjure. Brilliant hues, carefully blended; subdued colors evenly spread; and lettering which emphasizes the illustration are the essentials of an attractive billboard. The ornate is to be discouraged.

Posters.—Posters, with their artistic, commercial, individualized, and universal value, require skill of the highest order to justify the great expense which their creation implies. A poster may be of unquestioned technique, but if it does not embody the main factors of the desires of those to whom it would appeal, in terms of appropriate colors, maximum attention has not been attained.

Significance of Colors.—Francis William Vreeland has written an article in the *American Printer* in which he clearly defines color in relation to our everyday moods and feelings. His aspect of color is that wherein color has become symbolical and, as such, assists us in the interpretation of our everyday experiences, as well as being related to our hopes and aspirations. The content of this article is as follows:

"The disc of the sun and the color effect of its light are yellow, deepening into orange. The sun is the source of light, heat and life, and the sunshine of happiness. Hence the colors of yellow and orange are symbols of warmth, light, life, sunshine and happiness.

"The glow of the fire and the life blood of man and beast are red. Red, therefore, signifies heat, vitality, energy and those things which result from an abundance of all these in mankind, i.e., love and passion.

"The sky is blue and the atmosphere and the atmospheric effect upon snow is bluish white, deepening into positive blue in the distant landscape—blue and bluish white emblemize cold, sky, air and snow. Hence, also does the artist and colorist

make the distinction of warm and cold colors, designating orange, orange-red and yellow, and all colors showing a strong influence of any or all of these, as *warm* colors; and blue and such colors as likewise show its influence, as *cold* colors. We, therefore, have warm and cold greens, purples, browns, greys, etc., according to either their tendency toward orange, red and yellow or toward blue. But to continue our limited list of color symbols; sprouting herbs, leafing trees, etc., as well as the fully developed foliage of plants and shrubs, in nature are for the most part green. Green, for these reasons, also symbolizes life—especially budding life—and vitality. It (green) is, in man's mind, also associated with things relative to poisonous substances and metallic decay and corrosion, which makes this color also the symbol of treachery, jealousy and envy—for, do these things not result from the poison and morally corroded and decayed center of thought?

"And for similar reasons sea green is the symbol of water; steel grey, of strength, weight, solidity, hardness, durability and resistance; purple, of caste, royalty, pomp, etc.; white, of purity; grey, of solemnity; black, of ill omen and death; yellow and warm grey, of dawn, opening and commencement or beginning; brown, of bitterness; gold, of wealth and prosperity, and numerous other colors of things or thoughts which through long employment, association and consistency, appeal to the productive mind as properly representative of the thought to be expressed in a design.

"For our purpose, therefore, one who would achieve the most consistent and artistic results will choose for his color scheme such colors as will accomplish the above purpose. In a word, those which through long employment, association and consistency will, along with all of the other details in this composition, tell the story clearly. And this, too, in the purely decorative or ornamental composition as well as that one which is realistically treated.

"Let us, for example, suppose that we are to produce a cover design for a railroad or steamship booklet—or poster, if you will—in which the story is to be of trips or voyages to southern climes. To be consistent with the purpose of the book or poster, our choice should be a color scheme with a predomi-

nation of warm colors, such as yellows, oranges, reds, warm greens, etc., with, perhaps, just a touch of something of an opposite character for artistic contrast. But always the predomination of those colors is to be symbolical of warmth, sunshine and abundant tropical foliage.

"Suppose now, in an entirely different vein, we are to do a design for the cover of a machinery catalog. Here steel greys and those colors suggesting strength, durability, etc., are the more appropriate, for they will not only be directly symbolical of the proposition, but will also produce a design quiet in tone, dignified and lasting in quality of appeal, and forceful in strength.

"Thus in all manner of color design one should use colors as much for their emblematic value as for their effectiveness. This the advertiser must do if he is to be artistically consistent; for only such designs and pictures are truly artistic."

The following list of color combinations will be useful:

Paper	*Inks*
Light red:	Olive and gold; rich green; blue and white.
Dark red:	White and gold; dark green; orange and dark blue.
Light yellow:	Light blue; red.
Light brown:	Dark brown and silver; green, gray and lilac.
Dark brown:	Black and white; light drab; orange.
Light blue:	Light red; dark blue; light yellow and yellow brown.
Dark blue:	Dark red and gold; light blue and white; green and orange.
Light green:	Yellow and dark brown; gold and orange; dark green.
Dark green:	Black and light green; gold and white.
White:	Crimson red; navy blue; emerald green.
Black:	Dark red; gold and white; light blue and silver.
Light gray:	Dark gray and red; dark blue and gold.

The Necessity for Color Standards.—Color is at last beginning to be submitted to analysis so that the different groups using color may come to speak a common language in defining what is wanted. A short article in the *Science News Letter* describes efforts now being used to develop an understanding terminology by the different groups. The topic is called "National Color Society" and the description follows:

"To provide a forum for those utilizing color in industry, art and science, the National Color Society is being organized.

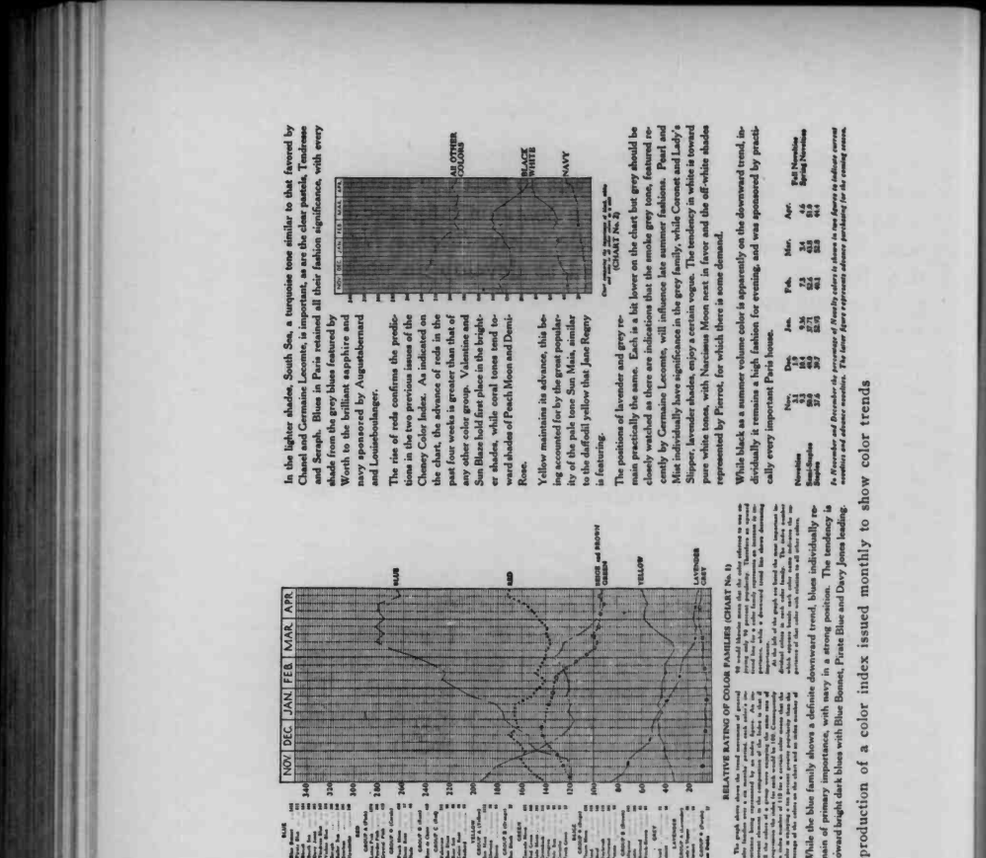
"When the U. S. Pharmacopœia Convention met here recently one of the problems that confronted it was the accurate use of color names. There were assembled experts interested in the application of color to pharmaceuticals, chemicals, paints, dyes, textiles, inks, ceramics and many other products of industry as well as in art. Out of this meeting there arose preliminary plans for the National Color Society.

"One of the principal objects of the new society will be to encourage the general use of one or, if necessary, several basically sound systems for precisely designating specific color wherever exact specification of color is required. The new society expects to co-operate with other national organizations interested in the standardization of color and it is expected to advocate government participation in the setting of color standards.

"A British Color Council was established last year, and an international color conference, as a preliminary to the adoption of an international color card, has been suggested to facilitate the world standardization of color."

A magazine entitled the *Cheney Color Index* is an attempt to give those interested in fabrics a monthly review of color in this industry. Their own foreword shows what they are attempting to do in these terms:—Containing an analysis of the trend in silk fabrics. The statistics show the relative popularity of the various color families, the relative movement of novelties and staples, and the individual rating of the leading colors. The figures are compiled weekly and constantly show trends over a six months' period.

Thru the courtesy of the editors, the following is a repro-


CHENEY SILKS

CHENEY COLOR INDEX

PUBLISHED MONTHLY BY CHENEY BROTHERS, 181 MADISON AVE., N. Y.

INDEX No. 35 May 15, 1930

NOV | DEC | JAN | FEB | MAR | APR

THE Cheney Color Index chart for May 15th shows the continued advance of white, a steady upward progress of red, yellow maintaining its rise of the previous month, and—for the first time in a six-month period—a lessening in the popularity of blues as a group. It should be noticed that these figures reflect current color trends in America. Color indications of the recent mid-summer Paris openings should be carefully watched for their influence on future color movements.

There is significance in the general feeling for browns, which were given prominence in the collections of the most important houses.

These were shades similar to the "Dark-Bright" browns sponsored by Cheney Brothers for fall and winter. Patou and Lucille Paray launched new suave browns, Germaine Lecomte, Lelong, and Maggy Rouff favored chestnut and bronze browns, while the red browns of Augustaborrard and the dark tobacco shades introduced by Jenny were also important.

The position of greens as shown on the chart is practically unchanged, but the recent featuring of yellow greens by Worth, Lelong and Irene Dana, among others, and the decided feeling for dark myrtle greens evinced by Lanvin, Patou and Paray, will probably result in greater interest in this group in the near future. In this connection, it is interesting to notice that the "Dark-Bright" greens introduced by Cheney for fall have a distinctly yellow cast.

In the lighter shades, South Sea, a turquoise tone similar to that favored by Chanel and Germaine Lecomte, is important, as are the clear pastels, Tendresse and Seraph. Blues in Paris retained all their fashion significance, with every shade from the grey blues featured by Worth to the brilliant sapphire and navy sponsored by Augustaborrard and Louiseboulanger.

The rise of reds confirms the predictions in the two previous issues of the Cheney Color Index. As indicated on the chart, the advance of reds in the past four weeks is greater than that of any other color group. Valentine and Sun Blaze hold first place in the brighter shades, while coral tones tend toward shades of Peach Moon and Demi-Rose.

Yellow maintains its advance, this being accounted for by the great popularity of the pale tone Sun Maid, similar to the daffodil yellow that Jane Regny is featuring.

The positions of lavender and grey remain practically the same. Each is a bit lower on the chart but grey should be closely watched as there are indications that the smoke grey tone, featured recently by Germaine Lecomte, will influence late summer fashions. Pearl and Mist individually have significance in the grey family, while Coronet and Lady's Slipper, lavender shades, enjoy a certain vogue. The tendency in white is toward pure white tones, with Narcissus Moon next in favor and the off-white shades represented by Perrot, for which there is some demand.

While black as a summer volume color is apparently on the downward trend, individually it remains a high fashion for evening, and was sponsored by practically every important Paris house.

While the blue family shows a definite downward trend, blues individually remain of primary importance, with navy in a strong position. The tendency is toward bright dark blues with Blue Bonnet, Pirate Blue and Davy Jones leading.

Fig. 46.—The reproduction of a color index issued monthly to show color trends

duction of an issue which clearly shows how the advertiser may be guided in his use of colors (Fig. 46):

Summary.—The artist who uses pigments has a definite terminology in his use of color. Primary, secondary, and tertiary colors need constant analysis in relation not only to attention but the emotional content implied in interpreting any advertisement. Different colors affect the consumer in different ways. Moreover, color to the advertiser holds a constant relation to the distance and moving factors which different media as billboards, posters, and electric light signs imply. Colors need constant relation to the moods which they stimulate on the part of readers. Cold and warm colors necessitate adaptation to the inherent characteristics of the articles or products being sold. Mechanically, the artist has the task to study inks in relation to the paper to be used. Thus his efforts necessitate synchronization of interpretative moods, feelings, attention, and appeal often modified by the mechanical difficulties constantly presenting themselves. However, effort is being made to give information regarding color tendencies and trends monthly as exemplified in the *Cheney Color Index*.

B

COLOR IN ITS RELATION TO ADVERTISING APPEAL

QUESTIONS

1. (a) Name and define the emphatic colors.
   (b) Under what conditions can they be most effectively used by the advertiser?
2. What is the evaluation given the following colors and show their relation to billboards, street car cards, and poster advertising:
   (a) Red (c) Blue
   (b) Green (d) Black.
3. What kinds of colors make effective backgrounds for the advertiser? Explain and give your reasons.
4. Give the symbolical interpretation of the following colors:
   (a) Gray (d) Red
   (b) Yellow (e) Pink
   (c) Black (f) Scarlet.
5. Can there be too much use of color?
6. What are the costs of full-page color advertisements in the following magazines:
   (a) Ladies' Home Journal
   (b) Good Housekeeping
   (c) Liberty.

CURRENT MAGAZINE READINGS

Present and past copies of
"Inland Printer"
"Printing"
"National Lithographer"
"American Printer"
"Printed Salesmanship."

COLLATERAL TEXTS

Luckeish, "Light and Color in Advertising," Chapter XV, Dodd, Mead and Co., New York City.
"Posters and Publicity," Edited by F. A. Mercer and W. Gaunt, New York, 475 Fifth Avenue.

C

MUNSELL COLOR SYSTEM

The Munsell Color System is perhaps the first attempt to establish a scientific technique involving a simple exact description of color. To the advertiser this system will be of assistance in two principal ways: first, in studying possible unusual color combinations and effects in all advertising media; and, second, in saving time by specifying colors which are to appear currently in actual advertisements.

Its formulæ for color combinations involving harmony and contrast give distinction and individuality to the advertising message. The use of the principles of color organization defined in this system, make possible an endless variety of color combinations in billboards, street car cards, magazine pages and booklets. It is difficult to define the fascinating atmosphere and artistry which is thus brought into existence other than to say that there is somewhat of softness, quality, tone, mood, and character interblended. It not only attracts but sustains interest in the objects being portrayed by means of its technique. If color humanizes that which it touches, then this system does it with a serenity or boldness which commands instantaneous respect.

Having personally worked with this system in creating advertisements, I am at liberty to say that the effects obtained have always been such as to challenge comparison with other color effects. The outstanding characteristic of this system is, however, that any advertisement prepared according to its

principles tends to have a distinctive content which shows a relation to all other advertisements employing the same principles in their construction.

Believing that the use of this system is still in its pioneer days and recognizing its potentialities for maximum attention value and beauty of design where grace, charm, rigidity, coolness, and other moods can be consistently portrayed, I hereby recommend its principles for sympathetic study.

The following material on the Munsell Color System * has been furnished by its representatives. It is hoped that the advertiser's familiarity with its principles will stimulate him to experiment as to its effectiveness and potentialities. I am convinced that in so doing we shall give him greater variety, zest, and added beauty to American advertising.

Color Description.—Color is one of the most potent factors in advertising. That color is recognized as a powerful sales media is apparent on every hand from the increasing number of colored advertisements. Today there is hardly a single article of merchandise which has not been affected by color, and it is only logical that the advertisements depicting these articles represent them with this added appeal. Color, in the hands of the advertiser, can be a most powerful tool, but to use this tool skillfully and to realize the full measure of its possibilities he must know something about it.

Color has a many-sided nature, and its use calls for the consideration of numerous factors, but in this chapter we shall confine ourselves to the study of the fundamental characteristics of color, and their relation to one or two very practical problems which the advertiser must face.

First of all, what is color? Color is anything seen by the eye. No visible thing is without color. Every object is seen only as a color or a combination of colors and every contour and detail of every object is seen only as a color or colors. To

* This material has been written by the Munsell representatives at my own solicitation. In the interest of more effective advertising, I believe that young men wishing to anticipate maximum creative color effects can profitably investigate its elaborately prepared materials which show the concrete applications to which the system can be put profitably. Letters may be addressed to:
Munsell Color Company, Inc.
10 East Franklin St.,
Baltimore, Md.

see color, it is necessary that light energy be supplied from some source, such as the sun. That this is true, we know, because of the fact that as darkness comes, color disappears, and with the coming of daylight we see it again. We also know that colors are more vivid on bright days when the sun is shining, while on cloudy days these same colors lose some of their vividness and appear more subdued.

Much of the confusion which exists today wherever color is handled is due to the use of color names and color terms which mean one thing to one person and a different thing to another. The whole subject of color is greatly simplified when it is recognized that color has three dimensions which are easily seen and distinguished by the normal eye.

Where great exactness in specifying a color is demanded—and in printing and advertising and its many branches, it is demanded—the numerical notation as described in the following paragraphs is invaluable. The great advantage of this system lies partly in its simplicity. The whole plan rests on the simple fact that color, like any object in the universe, has three dimensions. Instead of having length, breadth, and thickness, like a box, color is measured by HUE, VALUE, and CHROMA. Once these dimensions are clearly understood, color may be described with the same ease and accuracy with which one now describes the size of a box. One will not say vaguely, "the color of a rose" when a particular "shade" of red is meant. Just as the dimensions for a piece of wood are written 2″ x 4″ x ½″, so the color we know as "rose" is written R 6/6. A typical "pink" is written as R 8/2, a typical "maroon" is written as R 3/4 and a typical "slate" is written as N 2/. The specification of color by means of these simple terms will save an immeasurable amount of time and expense for those who buy or sell printed matter, or any of the materials involving color entering into the manufacturing of their product. It will also assist in the standardization of a part of the work that goes into the making and handling of orders.

Any piece of copy left with the printer goes thru definite channels. From the client's hands it passes to the artist, to the engraver, to the printer, and then, in many cases, back to the client for a final check-up and any possible changes. When

placing an order for a drawing, plate, a piece of printed matter or any of the many items connected with advertising, the Munsell system makes it possible to express one's ideas clearly as to what color is desired. This means avoiding delays and misunderstandings and saving time. If the client has clearly in mind just what he wants, it is obvious that the printer will have a minimum amount of difficulty in producing it. But, as more often is the case, the client's mind is not fully made up. This system makes it possible for the printer to render immediate service.

With regard to the question of color, a client may have in mind a fairly definite picture of the colors he wants. He knows what they look like but he is unable to describe them. He may say that he wants the background of this particular illustrative material to be cream, with border of maroon and lettering of gray. Since there are many kinds of cream (light, dark, warm, and cool), and many values of gray (some light, some dark), there is room for misunderstanding. Thinking a color and seeing a color are two different things, and if color charts are at hand which depict measured scales of HUE, VALUE, and CHROMA, the client may select and specify by definite symbols the particular cream, maroon, and gray which he has in mind.

When copy reaches the artist's hands, it is necessary that he have a very clear picture of what the client wants. If the client has specified definite colors selected from color charts, there will be no uncertainty and the artist will merely reproduce these colors and pass the layout, with accompanying specifications, on to the engraver and the printer. Ofttimes, after copy has gone thru these channels, in the regular way, it is returned to the client for an opportunity to pass upon the sketch, rough layout or finished layout for the making of any possible changes. Here again color specification is needed. With color charts at hand, the procedure is greatly simplified. There may be a color too light or too dark or there may be a green with too much blue in it which subtracts from the balance and harmony of the illustration. This system makes possible quick changes in terms of certain fixed principles. These little changes, small though they may be, make for the final

beauty and success of the material and the ultimate satisfaction of both advertiser and client.

Each time that "copy" passes from one hand to another, color ideas must be communicated, and when these color ideas are made clear and any possible chance of misunderstanding removed, the work of each in turn is facilitated.

These three dimensions, which are named Hue, Value, and Chroma, describe any color as readily as the three dimensions of a box describe its length, breadth, and thickness. Each of these dimensions of color can easily be measured (at a glance, with practice) and stated simply in speech and writing.

Hue.—Sunlight is composed of every possible spectrally pure color, so balanced in combination that no one color is dominant and the result is a pure white light. Passing a ray of sunlight through a prism breaks the light up into a band (the spectrum) of its component colors, Red, Yellow, Green, Blue, etc., and this distinguishing *by name* of any color of the spectrum from the other colors, indicates the hue, or common name, of that color. Any Red is *Red* in hue, and any Green is a *Green* hue, etc. Hue is the first characteristic of a color that the eye detects. It is how we know, for instance, that a Red *is* Red and not Green or any other color but Red. In notating a color, its hue is indicated by the initial letter or letters of the color referred to—R for Red, YR for Yellow-Red, Y for Yellow, etc.

Value.—Pure White is so light that no color can be seen in it. Pure Black is so dark that no color can be seen in it. But between the two can be distinguished various degrees of light strength, ranging from the darkest Gray just above Black to the lightest Gray just below White, and colors can be seen at these various intermediate levels of light strength. For instance, Yellow is usually a light color, nearer to White than to Black. Purple-Blue is usually a dark color, nearer to Black than to White. This variable light strength is called value, most Yellows being rather high in value, and most Purple-Blues being rather low in value although of course Yellow *can* be very dark and Purple-Blue *can* be very light.

The eye can readily distinguish and memorize ten different steps of value, graduated from Black at the bottom up

to White at the top. It is not difficult to estimate with the unaided eye the approximate value of any color, and it can be done accurately by comparing the color with the value scale.

Theoretically perfect White and theoretically perfect Black are practically unattainable, though they can be very closely approached.* Perfect Black is indicated by the numeral 0 at the bottom of the value scale. (See Fig. 47.) The next step upward is 1 (below which few Blacks go), then 2, 3, 4 and so on up to White at 10. This places the fifth step at the middle, representing a Gray half-way between Black and White. Any pure Gray is known as neutral and is indicated by the initial N, with its level indicated by a numeral set above a line at the right, as N 2/, N 3/, N 7/, etc. N 0/ is Black and N 10/ is White, but N 1/ is the Black usually seen and N 9/ the usual White. They are generally notated so.

By comparing any color with the different Grays of the scale it is easy to distinguish the value of that color, which simply indicates how *light* or *dark* that color is. Value is notated by a numeral (corresponding to the numbered levels in the value scale) placed above a line to the right of the hue designation. For instance, a Red of a lightness about half-way between Black and White would be at the fifth level of value, indicated thus: R 5/. A Yellow about two steps higher, Y 7/. A dark Purple-Blue, say about three steps above Black, PB 3/. And so on. Colors up to 3 in value are said to be in the "dark zone" of values, those from 4 to 6, in the "middle zone" of values, and those from 7 upward, in the "light zone" of values. (See Fig. 47.)

Chroma.—Two colors may be the same in hue (for instance, both Red) and the same in value (that is, neither is lighter nor darker than the other), and yet be different in color *strength*. One may be a *strong* Red and the other a *weak, grayish* Red. This difference is in the dimension of chroma, by which the degree of color strength (intensity) is measured and indicated.

Hue is the *name* of a color. Value is the amount of *light* in a color. Chroma is the degree of *strength* in a color.

* For instance, pure magnesium oxide is 9.7 to 9.9 in value. Practically pure Black is obtained by lining the interior of a box with Black velvet and looking into it through a hole in the cover.

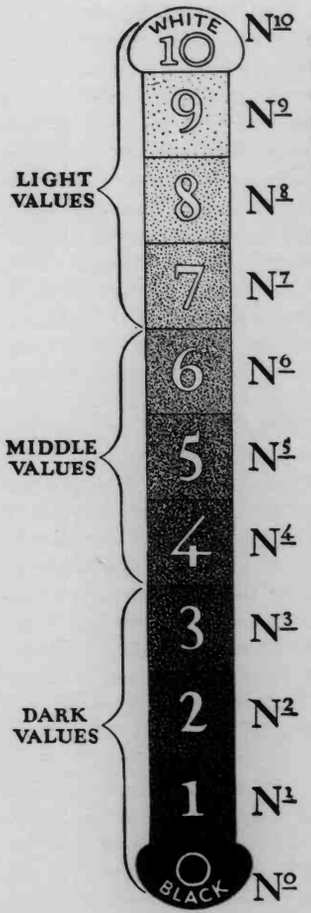


FIG. 47.—Diagram of the value scale. Note on the left the indication of the three zones, Light, Middle, and Dark; and on the right the notation of neutral at the various levels of value.

A step in chroma is the unit of measure of change in a hue between Neutral Gray and the maximum chroma of that hue. Experiment has shown that it can readily be distinguished and remembered. These steps are graduated from Neutral Gray out to the strongest chroma obtainable in any hue at any given level of value. The steps are numbered outward from N toward the maximum chroma (see Fig. 48), and in notating the color the numeral is placed below the line, under the numeral of value. For instance, a Red midway between White and Black, and five steps out in chroma, would be written R 5/5. A Red at the sixth level of value and three steps out in chroma would be written R 6/3. The color commonly known as "rose" is a grayish Red, a Red that is weak in chroma, generally in the neighborhood of R 6/4. Thus the arrangement in notation of hue, value, and chroma is H V/C.

The chromas close to neutral are known as *weak* chromas: those at or near maximum strength are called *strong* chromas; and those between the weak and the strong are known as *moderate* chromas.

Red is a very powerful color at the fourth level of value and can be graduated through a dozen or more distinguishable steps of chroma, but up at the eighth level it cannot be carried out more than a third as far.

The strongest possible chroma obtainable in practically nonfading color substances varies with different hues, and at different levels of value. Yellow, for instance, which is strongest only when it is light, can be divided into more distinguishable steps of chroma at a high level of value (say the eighth) than it can at any of the lower levels; and the reverse is true of Purple-Blue, which is strongest in chroma at a comparatively low level of value but cannot be carried out in many distinguish-

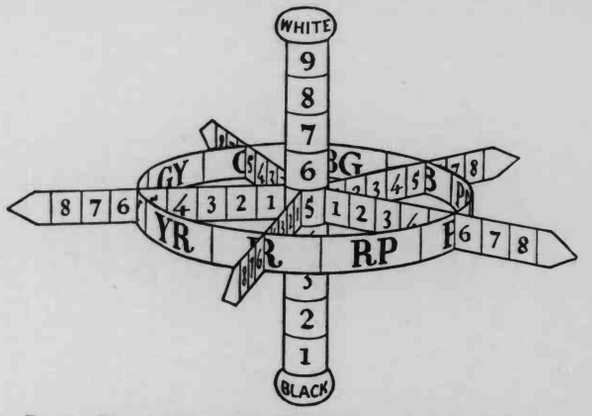


FIG. 48.—Diagram showing hue, value, and chroma in their relation to one another. The circular band represents the hues in their proper sequence. The upright center axis is the scale of value. The paths pointing outward from the center show the steps of chroma, increasing in strength as indicated by the numerals.

able steps of chroma at a high level. This variation in maximum chroma at different levels of value is due simply to the vagaries of Nature—there is no one level of value at which all hues reach their strongest chroma. The level at which a hue reaches its maximum chroma is called its "home" value, but this may vary in the same hue, in different pigments, dyes, etc.

The Color Sphere.—Since the three dimensions of color must be as readily understood as the three dimensions of a box, it is necessary to have in mind some simple, orderly arrangement of all colors, in which hue, value, and chroma are separately identified and yet comprehended together. A sphere serves this purpose. (See Fig. 49.) The top pole of the

Color Sphere is White, the bottom pole Black, and the axis is the graduated scale of Neutral Grays, which places N 5/ in the exact center of the Sphere. Clockwise, or "westward," around the equator of the Sphere (as seen from the top pole), and at equal distances apart, are the five Principal hues—Red, Yellow, Green, Blue, and Purple. Spaced evenly between each two

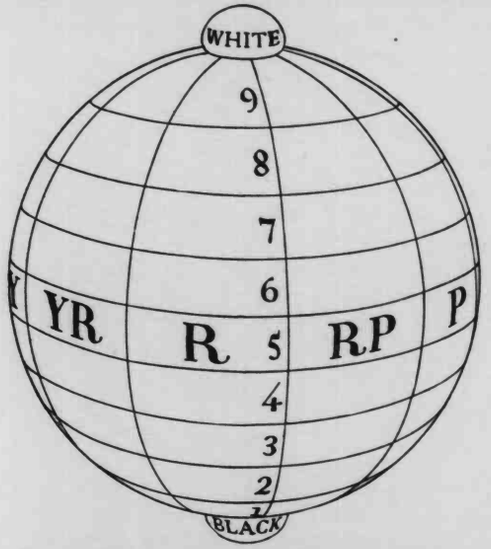


FIG. 49.—The Color Sphere. The hues are placed in sequence *around* the neutral axis. The axis and all the hues surrounding it are all of the same value (lightness or darkness) at any given level, increasingly lighter to White at the top and increasingly darker to Black at the bottom. From neutral gray at the center axis, the hues increase in color strength or intensity (chroma) as the distance outward from the axis is increased.

of these, in the order named, are the five Intermediate hues—Yellow-Red, Green-Yellow, Blue-Green, Purple-Blue, and Red-Purple. These ten hues are called the Major hues.

Comparing the Color Sphere to a peeled orange composed of ten segments (see Fig. 50), each of the ten Major hues would occupy one segment, its upper half blending through lighter values to White at the top and its lower half blending through darker values to Black at the bottom. Its inner edge,

along the perpendicular axis of the Sphere, would be the graduated series of neutral Grays from Black up to White. Outward horizontally (at a right angle) from the neutral axis, at any level of value, the color would become more intense in color strength, in measured steps of chroma. The hues become *lighter* as they go *upward* in value: *darker* as they go *downward* in value; *weaker* in chroma as they go *inward* toward

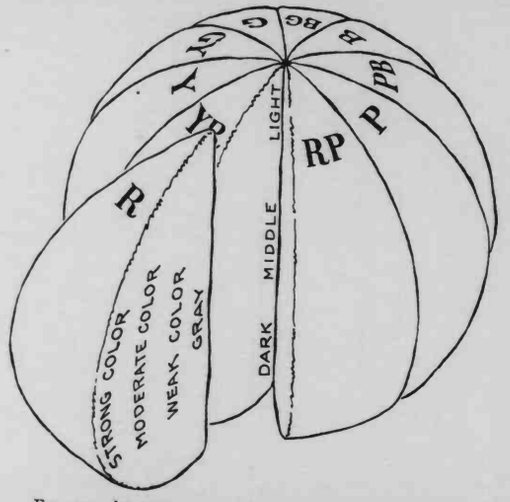


FIG. 50.—An orange assumed to represent the Color Sphere, with a segment displaced to show the neutral gray center, which is Black at the bottom and blends upward through increasing lightness to White at the top. Note the change in color strength (chroma) outward from the center.

the neutral axis; and *stronger* in chroma as they go *outward* toward maximum strength.

Thus to notate any color it is only necessary (1) to choose its hue name in the sequence of colors around the Sphere; (2) to indicate its value according to the neutral scale axis of the Sphere; and (3) to indicate its chroma according to the chroma scales of color strength.

Second Intermediate Hues.—The device of the Color Sphere is used as an aid to orderly thinking. After mastering the basic idea of hue, value, and chroma and their relation to

the Color Sphere, there are certain details concerning it which may now be considered. (See Fig. 51.)

Ten hues have been mentioned as placed around the axis of the Sphere, but obviously they are not enough, for there is possible a much larger choice of color hues, without reference to the qualities of value and chroma. To facilitate the ready identification of "in-between" hues, *second intermediate* hues are added in logical sequence in the succession of Principal and Intermediate hues around the Color Sphere. Reading clock-

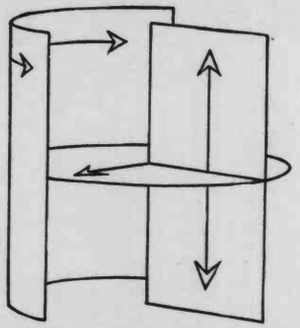


FIG. 51.—A simple diagram of the three dimensions of color. *Around* the center, hues. *Up and down*, value. *Outward* from the center, chroma.

wise from Red, the sequence is: Red, Red Yellow-Red, Yellow-Red, Yellow-Red Yellow, Yellow, Yellow Green-Yellow, and so forth (R-YR, YR, YR-Y, Y, Y-GY, etc.). See any chart of Constant value for the complete gamut. Also see Fig. 52. Note that in the Second Intermediate hues, which include three initial letters, the letter which occurs twice is that of the adjoining Principal hue, but it does not occur twice *in succession* in naming any of the Second Intermediate hues. For instance, R-YR is correct, but YR-R is incorrect. YR-Y is correct, but Y-YR is incorrect.

Special Intermediate Hues.—To facilitate the identification of *special intermediate* hues, a hundred numerals (ten sets of ten each) are placed in clockwise sequence around the Color Sphere. And since further combinations of hue initials (be-

yond three as used in a Second Intermediate hue) would be clumsy, each of the ten Major hues has ten numerals (1 to 10) assigned to it, indicating graduated steps of hue changes from one hue to another *around* the Sphere, horizontally. Number 1 of every Major hue is placed four steps before the exact

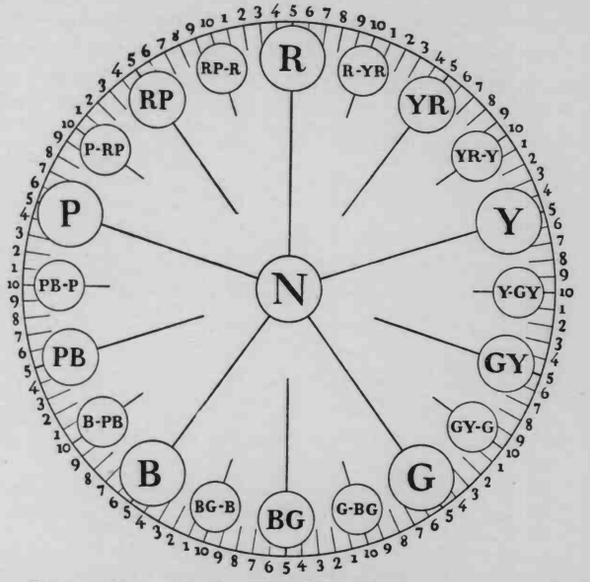


FIG. 52.—Diagram showing the 5 Principal hues, the 5 Intermediate hues, the 10 Second Intermediate hues, and the 80 Special Intermediate hues (indicated by the numerals, 1, 2, 3, 4, and 6, 7, 8, 9), in the 100 hue circuit.

center of that hue, which places the number 5 directly on the hue itself. The numbers 6, 7, 8, etc., proceed in a clockwise direction, bringing 10 directly on the Second Intermediate hue. In notating colors, the hue number is placed *before* the hue initial, as 2R, 7Y, 9YR, etc. Any Principal or Intermediate hue is understood as being the number 5 of that hue series of ten numbers, but any Second Intermediate hue is understood as being the number 10 of the preceding Principal or Intermediate hue. The reason for this is that most require-

ments of color description are accommodated simply by the initials of the Principal, Intermediate, or Second Intermediate hues, the use of numerical hue notation being confined to the relatively few cases where such fine hue distinctions are required. *Of course any fractional step of* hue, value, *or* chroma *can be written decimally.*

Chromas Beyond the Surface of the Sphere.—At the middle level of value, the fifth step in chroma is placed at the surface of the Sphere, but hues of stronger chroma extend some steps out beyond the surface (see Fig. 53), like immense

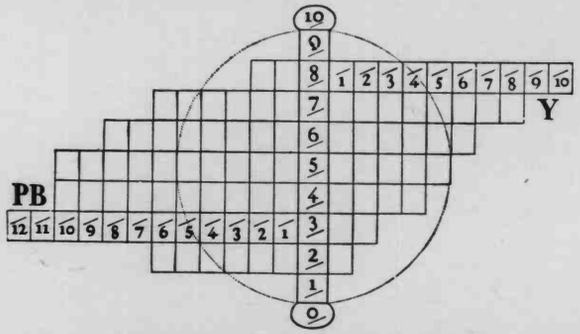


FIG. 53.—Diagram showing characteristic chromas extending beyond the surface of the Color Sphere, the Yellow reaching its strongest chroma at the 8th level of value, while its opposite, Purple-Blue, reaches its strongest chroma at value 3.

buildings (always at right angles to the axis) on a very small Earth; or like level limbs on a Color Tree * extending through and beyond the surface of a sphere within which the tree has grown. The Color Sphere does not contain all colors compressed into a symmetrically spherical form, but it is the basic idea for an orderly arrangement presenting the three dimensions of color—hue, value, and chroma. Let the fifth or sixth step of chroma serve as a "checking station" in memorizing the various steps in chroma of any hue. Memorizing even approximately the hues at the fifth level of value and the sixth step of chroma is of great help in judging colors generally.

* See the description of the Color Tree. (See Fig. 48.)

C

MUNSELL COLOR SYSTEM

QUESTIONS

1. What is the source of color?
2. Discuss the difference between primary and secondary colors.
3. Are black and white colors? Explain.
4. Draw a color tree and explain.
5. Differentiate between shades and tints and explain the meaning of these terms by comparison with the Munsell Color System.
6. Name and explain the three color dimensions as used in the Munsell Color System.
7. Show why this system is essential in determining proper harmonies.
8. Discuss the experimental evidences on the attention value of color as compared with black and white.
9. Can you explain why color should have greater attention value than black and white in a periodical carrying 10% colored ads and 90% black and white?
10. Would there be any change in the comparative attention values if the percentages of colored and black and white ads were reversed?
11. What color combination will give the greatest and least legibility of copy?
12. Discuss the illustrative value of color in advertising.

PROBLEMS

Because of poor printing facilities in Xville, you have found it to your advantage to contract with a printing house in Philadelphia to print 500,000 pamphlets which will be printed in colors.

Unable to leave Xville, you are forced to specify exact colors for the printing from your office.

(a) Describe the system you would use to carry on your correspondence, making sure that you cover the following points:
   1. The three dimensions of color
   2. Color balance
   3. Color formulæ
   4. Color tree
   5. Practical value of the Munsell system.

(b) Assume that you have selected the following color 7R 5/4. What other colors could be used with this which would give a pleasing effect?

(c) Supposing that you cut the color sphere in half and that the flat surface represents the various hues at their middle value or 5. Let us further suppose you had red with a chroma of 10 and wished to combine it with its complementary color blue-green which has a chroma of 5. Indicate the relative areas of red and blue-green that you would use to get the proper combination.

(d) Diagram the color map of the eye and discuss its principles in terms of the placement of ads involving the use of the different colors in relation to attention.

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D

A DICTIONARY OF COLOR TERMS

Black.—A Neutral Color of very low value, usually about one and one-half in value.

Chroma.—*The strength or weakness of a Color.* In terms of chroma, color is described as *Weak, Moderate,* or *Strong.* The notation of chroma is shown in Fig. 48. Synonyms: Saturation; Intensity (Purity).

Color.—*Anything seen by the eye,* such as Black, White, Red, Yellow, Green, Blue, or Purple. The form of an object is recognized only because of the contrast between the color or colors of this object and the color or colors of the background. Color is accompanied by an excitation of the retina and brain by beams of light.

Color Balance.—1. *In its broadest meaning, color balance is an æsthetic term referring to the feeling of balance, continuity, and fitness which is found in beautiful color schemes.*

2. In a more restricted sense, it applies to the physical balance of a color scheme in Gray. In such a case the colors in a color scheme are assembled on a disc in pie-shaped areas or sectors. The size of each of these sectors is proportional to the area of each color in the color scheme. If the disc areas blend to a Neutral Gray when the disc is rotated, the color scheme is said to balance. With experience this form of physical Color Balance can be detected by the unaided eye.

Studies and exercises in Color Balance will broaden one's experience and improve one's color technique just as studies and exercises in Musical Harmony broaden one's experience and improve one's musical technique. It is not suggested that studies and exercises be limited to Color Balance, since such studies are but the stepping stones leading to the study of Color Dominance. *See* Color Dominance.

Color Blindness.—The inability to distinguish colors properly which is associated with a subnormal perception of hue and chroma. It may be either congenital or due to injury to the eye.

Color Dominance.—This is found in a color scheme in which some one hue predominates. Intelligently employed, it suggests different moods or atmospheres, typified in various cases by Valor, Inspiration, Fruitfulness, Truth, Royalty, etc.

There is no better training for the effective handling of Color Dominance than the study of Color Balance. *See* Color Balance.

Color Notation.—An exact and specific description of a color, using symbols and numerals, written hue value/chroma. For example, a typical Maroon is notated as "5R 3/4." *See* Hue, Value, Chroma for notations of each.

Color Tree.—A conception used in advanced color study which is very useful as a supplement to the idea of a Color Sphere. The vertical trunk of this tree corresponds to the vertical value-scale axis of the Sphere. The branches extend outward horizontally from the trunk. Each branch represents a series of colors of constant hue and constant value but increasing in chroma as the distance from the Neutral Gray trunk becomes greater. Those branches which originate at the same height on the trunk bear colors of equal value, dark colors being found on the lower levels and light colors on the higher levels. Those branches which point in the same direction from the trunk bear colors of the same hue. The branches which represent the ten Major hues are spaced at equal intervals around the trunk. Each branch is in reality a chroma scale, beginning in Neutral Gray at the trunk of the tree, and ending in the strongest available chroma of the particular hue and value represented by that branch. If the number of

branches is infinitely increased the tree will expand into a complete color solid.

Complementary Hues.—Two hues which differ most radically from each other. Pairs of Complementary hues are shown directly opposite each other, on the Radial Charts of constant value in the Standard Edition of the Munsell Book of Color.

Cool Colors.—Green, Blue-Green, Blue, and Purple-Blue. *See* Warm Colors.

Home Value Level.—The value level at which the maximum chroma is reached in some particular hue. It varies for different hues, i.e., in Yellow, it is at the eighth level; in Green, at the fifth level; and in Purple-Blue at the third level. The "home" level also varies for different color mediums. *See* Maximum Color.

Hue.—*The distinctive primary characteristic of any Chromatic Color.* In terms of hue we describe a color as *Red, Yellow, Green, Blue,* or *Purple.* For the notation of hue *see* Fig. 52.

Intermediate Hues.—Yellow-Red, Green-Yellow, Blue-Green, Purple-Blue, and Red-Purple. These five hues are placed at the visually determined mid-points between the five Principal Hues. *See* Principal Hues. *See also* Hue; Major Hues.

Description	*Notation*
Yellow-Red (YR)	5 YR
Green-Yellow (GY)	5 GY
Blue-Green (BG)	5 BG
Purple-Blue (PB)	5 PB
Red-Purple (RP)	5 RP

Light Primaries.—Three spectrally pure beams of light, by the blending of which a great number of colors can be seen. Three wave-lengths frequently used are 650 mμ, 550 mμ, and 460 mμ, corresponding in general to the hues RP-R, GY-G, and PB-P. *See* Primary Colors.

Major Hues.—Ten hues, made up of the five Principal hues and the five Intermediate hues. (*See* Principal Hues; Intermediate Hues.) These ten hues have been chosen not because they are ten in number—although the Decimal System is very convenient—but because they represent *mutually equidistant Hue-points to the eye. See also* Hue.

Maximum Color.—A color of very strong chroma, on a value level characteristic of the hue in question—i.e., its "Home" Value Level. (*See* Home Value Level.) As a general rule Maximum Yellow is on the eighth level of value, Maximum Purple-Blue on the third level, etc. The reason for this interesting variation of Maxima Colors in different hues is due not to any physical characteristics or complexities inherent in the colored media which we use, but rather to the sensitive and unique adjustment of the mechanism of the eye and brain.

The word "Maximum" is a relative term, referring to the strongest color in any hue which can be evoked by some particular color medium. Thus the maximum Color in any single hue may vary for different color media. The maxima shown on the standard color charts, which have been selected as the strongest colors which are reasonably permanent, represent one class of Maxima; printing inks represent another class of Maxima; and Oil Colors, Dyes, Ceramics, etc., further classes of Maxima.

Neutral Colors.—Characterized by a complete absence of hue and chroma. They are pure Black, pure White, and the pure Grays lying between. Synonym: Achromatic Colors. *See* Color.

Pigment-Mixture Primaries.—A Red pigment, a Yellow pigment, and a Purple-Blue pigment. It is assumed that there are three pigments or three dyes, by the intermixture of which a considerable number of colors can be evoked. In practice there are more than three. For instance, two different pigments of the same hue will act quite differently when mixed with a pigment of some other hue. Such complexities are due to the multiple absorption of light within the pigment layer, and to the different sizes of the pigment granules.

Pigment-mixture Primaries describe the results of Pigment-mixture and as such are important. They are, however, positively misleading if one attempts to use them to describe color as the eye sees it.

Primary Colors.—These are assumed to be inherently more essential than certain other colors which result from the mixing or blending of the Primary Colors. There are three kinds of Primary Colors: Light Primaries, Pigment-mixture Primaries, and Psychological Primaries. *See* Light Primaries; Pigment-Mixture Primaries; Psychological Primaries.

Principal Hues.—Red, Yellow, Green, Blue, and Purple. These five hues have been chosen not because they are five in number, but because they are *visually equidistant from each other in Hue*. *See* Intermediate Hues; Major Hues; Hue.

Description	*Notation*
Red (R)	5 R
Yellow (Y)	5 Y
Green (G)	5 G
Blue (B)	5 B
Purple (P)	5 P

Psychological Primaries.—Black and White; Yellow and Purple-Blue; Red and Green. Dr. Christine Ladd-Franklin has proposed the very reasonable hypothesis that the simplest eye sees merely achromatic colors; that a more complex eye sees Yellow and Purple-Blue in addition to achromatic colors; and that in fully developed vision the ability to see Yellow splits up into the ability to see Red and Green. Her theory explains in this way how it happens that Red and Green, instead of making a series of reddish Greens (as Red and Purple-Blue make a series of reddish Blues, or Purples), vanish when mixed in proper proportion, and produce Yellow; and that in the same way, Yellow and Purple-Blue produce White. *See* Primary Colors.

Reflection Factor.—The percentage of incident light reflected from a sample. *See* Value.

Shade.—1. The color evoked when looking at the mixture of a chromatic pigment with a black pigment, or of a chromatic dye with a black dye. 2. The appearance of that portion of a surface which lies in a shadow. *See* Tint.

Special Intermediate Hues.—All hues not classified as Principal, Intermediate, or Second Intermediate hues. The following list of the hues in the Red group shows the relation

of the Special Intermediate hues to the Major hues and to the Second Intermediate hues. *See* Hues.

Notation	*Classification*	*Description*
10 RP	SECOND INTERMEDIATE	Red-Purple Red
1 R	Special Intermediate	
2 R	Special Intermediate	
3 R	Special Intermediate	
4 R	Special Intermediate	
5 R	MAJOR	Red
6 R	Special Intermediate	
7 R	Special Intermediate	
8 R	Special Intermediate	
9 R	Special Intermediate	
10 R	SECOND INTERMEDIATE	Red Yellow-Red

Tint.—1. The color evoked when looking at the mixture of a chromatic pigment and a white pigment. 2. The color evoked when small amounts of a pigment or dye are thinly applied to a white paper or white cloth surface. *See* Shade.

Value.—*The lightness or darkness of any color.* In terms of value we describe all colors as *dark, middle,* or *light.* The notation of value is shown in Fig. 47 on page 322 of the text. There are no universally accepted synonyms for value. Among those used to a limited extent are: Brightness; Brilliance; Luminosity.

Value Scale.—A series of visually equidistant Neutral Colors, lying between Absolute Black and Absolute White. The revised Munsell Value Scale, found on the standard color charts, represents the averaged results obtained by seven experienced observers. The following table shows the relationship between value and Reflection Factor.

TABLE OF VALUE VERSUS REFLECTION FACTOR

Value	*Reflection Factor*
0	0%
1	1%
2	3%
3	6%
4	11%

Value	*Reflection Factor*
5	18%
6	27%
7	39%
8	54%
9	73%
10	100%

Warm Colors.—Red-Purple, Red, Yellow-Red, and Yellow. *See* Cool Colors.

White.—A Neutral Color of very high value, usually in the neighborhood of the ninth value level.

CHAPTER X

THE ADVERTISING CAMPAIGN

Planning the Campaign.—In the past too many advertisers have held the belief that the only thing necessary to an advertising campaign is a bright idea for the advertisements and clever writing of the text. Time and again concerns have invested huge sums of money in the publication of a series of advertisements simply because the context was appealing to individual officers of the company. Perhaps there is no other single reason so frequently responsible for the failure of so many attractive advertising campaigns of the past.

Lack of understanding of the purposes of the advertising campaign is a gigantic handicap. Even in these days of scientific merchandising, all too many organizations become advertisers without any clear conception of the purposes and functionings of the firm's advertising in relation to the co-ordinated departments of the business. It is therefore essential that a clear understanding of the purposes of the advertising campaign be established definitely before any actual work is undertaken.

It is not enough to have the advertising department—if there be one—instruct an advertising agency to prepare a series of advertisements and then simply secure the approval of the administrative heads for the physical appearance of the advertisements. The background of the campaign must be analyzed in all its phases by the responsible administrators. As far as possible, advertising plans must avoid personal fancy, prejudice (or ignorant advice), and arbitrary traditions adhered to by administrators and executives who are not in contact with all phases of the campaign. Officials such as the president, chairman of the board, general manager and sales manager should be thoroughly familiar with the whys and wherefores that make advertising a logical necessity. They are important in their relation to the advertising manager and advertising agency, because theirs is the vision that guides the policy of

the business and unless advertising both anticipates and carries out the policy of the business, it is apt to fall far short of its potentialities.

In general, business administrators should view the advertising campaign from the following angles:

1. They should thoroughly understand and approve of the purposes of the campaign to insure its co-ordination with both sales policy and production policy.
2. They should determine the expenditure budget in order that the fulfillment of the campaign be assured.
3. They should understand and approve of the scope of the campaign in order that the general set-up of the business conform to the plans for the development of the business.
4. They should in general study research conclusions so that the fount of thinking which produces the advertising campaign coincides with the basis for the psychology that guides the destinies of the organization.

With an advisory background of this sort, the advertising manager and advertising agent are in a position to secure appreciation not only of the potentialities of their efforts, but of the thinking background which gives substantiality to these potentialities. No single phase of the campaign is so frequently ignored as this point of view, and yet there is nothing so fundamental in establishing confidence and co-operation in securing the greatest results from the advertising investment.

National Advertising Differentiated from Local Advertising.—It is well to remember that from the advertiser's point of view advertising divides itself into two distinct classifications —national advertising and local advertising.

National advertising is advertising on the part of a manufacturer, distributor or other agency which, generally speaking, distributes its product through more than one outlet and whose advertising campaign is devoted to the furtherance of a product or idea. National advertising usually concerns itself primarily with advertising in the strict sense of the word. It is based upon securing public acceptance of a trade-mark and all that that trade-mark represents in terms of utility, environment and emotion. It devotes itself to the creation of a criterion upon

which the consumer may buy—or in the case of the advertising of an idea which does not involve an actual sale, to the acceptance of the criterion by the consumer for which that idea stands.

Local advertising, on the other hand, confines itself to advertising on behalf of a single store or a chain of stores. Local advertising usually is devoted primarily to salesmanship in the strictest sense of the word and involves the desire-creating aspects of advertising only as a subsidiary idea. Department store advertising, for example, bases its primary interest upon values for articles for which the consumer already has an established criterion. In addition to this, good department store advertising invariably builds a background of consumer acceptance for the store, the quality of its merchandise, the service it performs for its customers and the values to be found in the store in comparison with other stores.

Local advertising, of course, is not restricted to one store at all. Chain store advertising as found in the newspapers is usually pure local advertising. The advertising of A. & P., Kroger Grocery, Piggly-Wiggly, etc., is almost invariably to be construed as local advertising, because it offers products for which the consumer has an established criterion at prices which indicate unusual value for the store.

It is perfectly possible for some organizations such as chain stores to do both national and local advertising. Chain store advertising that builds an appreciation of the chain as a whole or creates a desire for some product which is sold under the trade-mark of the chain is national advertising. An example of this is the broadcasting of the A. & P. Gypsies to further public appreciation of the Great Atlantic & Pacific Tea Company. Magazine advertising such as carried on by Sears-Roebuck to build a consumer belief that individual Sears-Roebuck department stores provide great values for the consumer should be construed as national advertising. Yet advertising of the individual Sears-Roebuck department store offering specific articles at specific prices becomes local advertising, because it is offering to the public values for which the public already has a criterion of comparison.

National advertising almost always is handled through an advertising agency. Experience has shown to the advertiser that he can most advantageously and economically reach the public to create desire through the medium of this highly specialized type of advertising organization. This is due to the fact that the agency supports functions which can operate for a number of clients, thereby distributing costs, whereas if the advertiser were to attempt to perform all of these functions alone, he would find that his costs mounted far and beyond the costs of advertising through an advertising agency. Moreover, because of its high degree of specialization, the advertising agency is enabled to attract specialized advertising brains that cannot be secured elsewhere, except at excessive costs.

In the case of local advertising, however, the sales and merchandising aspects of the campaign are far more in evidence than the purely desire-creating factors. The physical technique of local advertising calls for close contact with departments and also close contact with the media that publish the advertising. These are usually localized and call for comparatively little of the service that makes the advertising agency so valuable to the national advertiser. For this reason a majority of local advertisers do not employ the services of an advertising agency.

Exceptions to this rule are numerous, however. Some of the greatest department stores and many of the chain store systems seek advertising agency services because the element of national advertising is to be found in the campaign work; and the employment of advertising agencies by the progressive local advertiser is on the increase.

In planning the campaign, the distinction between local and national advertising is important. National advertising, because of its wider scope, calls for a far greater degree of analysis and future planning than local advertising. Many of the phases which this chapter discusses become relatively insignificant in local advertising as compared with national advertising.

But it is an error for the local advertiser to disregard careful analysis and planning in carrying on the advertising

campaign. Too many local advertisers have been opportunists, preparing tomorrow's advertisements without an eye to the future and forgetting the vision which is so necessary to forecast the trend of business. One of the great handicaps in the development of scientific business methods in these United States has been the slowness of the merchant to realize that scientific planning of the course of his business in its relation to the economic trend that operates the laws of supply and demand has seriously affected the even flow of profit and the progressive development of the service which his store has to offer.

Even the national advertiser has been remiss in studying the future. Too often the advertising campaign is planned for a specific length of time without regard to future trends. Indeed many a national advertiser still operates from advertisement to advertisement and wonders why, when he reviews his costs after any given period, advertising seems so wasteful and expensive.

The Advertising Agency.—Because of the peculiar development of advertising in this country, the advertising agency has come to occupy a position, semi-professional in its nature, which is not to be found in any other type of business. The advertising agency receives its compensation primarily from commissions given by the publisher or owner of the media which it employs. By and large the advertiser pays nothing additional through the employment of an advertising agency. He pays the same rates for newspapers, broadcasting networks and national magazines through the advertising agency that he would pay if he placed his advertising direct.

Only in the case of certain classifications of business papers, posters and other media is the agent's commission from the publisher less than the accepted standard of 15%. In these cases the advertiser is accustomed to pay the differential between the standard commission of 15% and the commission allowed by the medium. In most cases the advertiser has found it more than worthwhile to pay this additional cost.

On the face of it, this method of compensation might seem illogical. But when it is considered that the advertising agency

came into existence first as an agent for the sale of space, then developed into a promoter of ideas for copy, and finally evolved into its present status of marketing counsellor, all the while acting as the guiding impetus for the scientific development of advertising, it is easily understood how the system came about and is now accepted generally. Despite its defects, the advertising agency system as practiced in these United States has been of inestimable value to the advertiser individually and to the outstanding development of advertising as a fundamental of American sales and distribution methods.

The importance of the advertising agent to the advertiser lies in the following:

(a) His collective knowledge of markets and marketing.
(b) His highly specialized technique in the actual production of advertising.
(c) His intensive study and constant analysis of media.
(d) His leadership in distribution research.
(e) His outside viewpoint on the product of the advertiser.
(f) His judgment, which is based upon what the market will accept and not what the product prefers.

The advertising agent in his struggle for business has found himself the leader in market analysis and merchandising methods. The semi-professional nature of his business, which makes him more a counsellor than salesman, makes it essential that his vision for the future always be obvious to his client. This has resulted, in its practical aspects, in developing coordination of thought and marketing practices which have been extremely valuable to the development of economical campaign planning.

In planning the national advertising campaign at least, the advertising agency is of great value both in research and actual production of the campaign.

The Campaign in Respect to the Company.—Whether it be a continuation of an old advertising campaign or the inauguration of advertising for the first time, the primary fundamental in planning the advertising campaign is an analysis of the situation. Four cardinal points present themselves:

1. An analysis of the product itself.
2. The consideration of management and company personnel.
3. The financial situation.
4. A consideration of production facilities.

The Product.—No advertising campaign will succeed in the long run unless the product meets the expectations of the consumer. It is folly to advertise merit that creates a desire which the product does not fulfill.

In this connection, the product must be analyzed from the viewpoint of utility, environment and emotion. It must offer a value which meets one or more of these appeals in the imagination of the consumer as contrasted with competing products or products which fill similar desires on the part of the consumer. This involves not only the performance of the product and its value as represented by price, but considerations such as packaging, display value and the avoidance of prejudices which affect consumer reactions. Attractive packaging often spells success or failure. Consumer prejudices with respect to packaging are apt to spring up over night.

In the Spring of 1930, for instance, the sale of cigars was completely revolutionized in packaging by the appearance of the cellophane wrapper. The sale of uncellophaned cigars stopped dead and manufacturers who were heavy advertisers found that no amount of advertising would offset the absence of a cellophane wrapper. Within a few months the entire cigar industry changed packaging methods to include individual cellophaning of every cigar. Anticipation of such packaging proved advantageous to an extraordinary degree for those manufacturers whose analysis of the product made possible the speedy satisfying of the consumer's desire in this connection.

Management and Personnel.—The personnel of a company plays a far more important part in the success of an advertising campaign than seems possible at first glance. In many industries there is little or no difference in product. Only the trade-mark stands to mean anything in the consumer's mind.

In men's hosiery, for example, the raw materials used are identical with all manufacturers. The machinery for produc-

tion is made very largely by one concern. Styles vary but little and no great advantage is gained either in distinctive patterns or colors, because they are so readily imitated. Trade practices in selling are standardized. Financial stability is largely a matter of mathematics. What, then, enables one company to advertise a trade-marked acceptance to produce twelve million dollars gross sales, whereas a competing company with similar facilities can produce but two million dollars in sales?

The answer lies in management personnel. One company has an organized concept and appreciation of the functions of advertising with respect to the merchandising of the product, while the other organization is deficient. A study of this factor as a preliminary to the advertising campaign is desirable if the company is to profit by its advertising.

Finance.—No organization should undertake advertising unless it is in a position to regard advertising as a cash expenditure and in reality an overhead expense. It is a serious mistake to regard the advertising campaign merely as a try-out or a gamble. If the organization does not consider advertising as a fundamental expense, just as it would consider rent or sales costs a fundamental expense, it is not ready for advertising.

Moreover, because of the intangible value of advertising, it must be regarded as a cash expense and not a deferred charge. Any company that looks upon advertising as speculative in its financial set-up is borrowing trouble for the future. It must be remembered that an advertising program involves budget expenditure. If charges are deferred, it may mean that just at the time the cumulative value of an advertising campaign begins to make itself felt, the company will find itself financially unable to continue the effort and thereby waste the investment.

Many an advertising failure has been due to the company's inability to carry on work because of financial insecurity. It is quite true that spectacular successes in advertising may be pointed out where the advertiser has taken a long chance, but for every chance taken successfully, other failures may be discovered. Nowadays advertisers look upon the advertising campaign as a matter of yearly work and rarely indeed does a

manufacturer undertake an advertising campaign with any idea that it can be discontinued in the future.

Production Facilities.—A thorough study of production facilities is essential to campaign planning, because sales expansion is limited to the ability of the production department to produce merchandise of the quality that the advertising represents. Even the largest manufacturers at times have woefully misjudged distribution and volume-sales expansion in relation to production facilities. More particularly, however, does this analysis apply to the small company or to the company introducing a new product. What is easy to produce in small quantities very often is impossible to produce in large quantities simply by a multiplication of production facilities. Unless a growth line has been charted from the production point of view, the advertising campaign always runs the risk of being crippled by inadequate production facilities.

Geographic location plays an important part in planning the campaign. Transportation costs must be studied particularly with respect to prices in competitive markets where competitors may reach the market with local transportation costs. Some companies forget that distribution may be limited to a marked degree by just such a simple thing as this. Equipment, labor costs, availability of raw material, laboratory research for product improvement—all of these things should be surveyed in relation to the extent and purpose of the advertising campaign.

Studying the Market.—Equally important with the analysis of the company's position is a study of the market in its relation to the product or idea. Factors involved include the following:

Consumer desire and demand
Geographic considerations
Distribution
Quality and price
Trade practices
Market trends.

Consumer Demand.—Consumer demand or, to put it more properly, consumer desire, is the axis about which sales results revolve. A primary consideration in studying the market is

to ascertain the consumer's desire, not so much for the specific product as for the functions which the product fulfills. It is the advertising campaign's aim to create desire on the consumer's part for the specific trade-mark of the company. But the nature of the campaign, as far as advertising effectiveness goes, depends very largely upon the status of the consumer's desire.

How well does the product in question fulfill this desire? How can it increase the consumer's desire? What are its merits with respect to competitive articles? What non-competitive features does it possess? Can the campaign be developed imaginatively on the basis of sheer reason through noncompetitive superiority, or must imagination operate upon consumer emotions? Particularly in highly competitive fields is this an important consideration in determining copy appeal.

Geographic Considerations.—Climate, topography, transportation facilities and living customs materially affect the possible sale of the product. The manner in which the consumer buys a particular kind of merchandise has no little bearing upon the effectiveness of advertising and particularly upon the nature of distribution. Does the consumer shop for the type of merchandise to be sold, or does he buy it simply on faith and acceptance of the prestige of the trade-mark? Merchandise generally may be divided into two classifications—(a) "shopping" and (b) "service station."

Shopping merchandise may be described as merchandise which involves discrimination on the part of the consumer in buying, over and above any belief that the consumer may have in the quality of the trade-mark. This involves, as a rule, the prestige of the store or outlet where the merchandise is sold.

Take clothing, for example—or any other type of merchandise where style is involved as a considerable factor. Not only does the prestige of the trade-mark enter into the consumer's desire, but the reputation of the store from which he buys plays its part in the ultimate sale. The consumer is apt to travel quite a distance to buy his clothing. Good roads, then, along with parking facilities, play an important part in his purchasing activities. He may have the belief that the best styles are to be found in metropolitan centers. Good roads permit him

to motor to those centers to a degree impossible even five years ago.

But when he reaches the metropolitan center he is apt to find that traffic conditions make parking extremely difficult, and it is quite conceivable that he will visit an outlet on the outskirts of the city even more readily than a big store in the center of the city. Hence we have seen the development of big stores in community centers and the erection of branch stores by department stores in suburban centers. The geographic consideration, then, is an important factor in determining the fulfillment of the consumer's desire.

Service station merchandise, on the other hand, is bought with little or no involved discrimination on the part of the consumer. He accepts his merchandise on his belief in the trade-mark and cares little about the store from which he makes the purchase. Most packaged trade-marked goods enter into this category.

In the case of tooth paste, for example, the consumer probably knows half a dozen brands, all of which he is willing to use. He buys at the most convenient spot, be it near his place of occupation, his home or en route between the two. He has an imaginary preference for one brand over another, created by advertising. However, if the store which is handiest at the time that his desire is active does not carry the preferred brand, the chances are that he will take another which he also knows. Here quantitative rather than qualitative distribution is important. It is interesting to note that with the advertising factors the same in a case of this sort, the sales result of the advertising is dependent upon distribution. Here again geographic consideration is involved.

Distribution.—It is of utmost importance that the advertiser consider first, the extent of his distribution, and second, the quality of it. He must analyze the type of distribution called for by his product. He must determine whether his distribution should be primarily qualitative or quantitative and to what degree both of these factors must be considered. He must consider the extent of his distribution in given localities in reference to competition. He must study closely the display possibilities for advertising at the point of sale to bring about

an association of ideas with the general advertising which is creating desire. He must consider the wisdom or folly of expansion in distribution. Each business has distribution peculiarities brought about by the status of consumer desire with respect to the functions of the product. Indeed, it may even be said that each business has distribution problems individualized to the status of its trade-mark in reference to the functions which the product fulfills for the consumer.

Quality and Price.—It goes without saying that quality represented by a price that gives a genuine value to the consumer's mind is essential to the sale of any product. An analysis of the market in this connection is essential in order to determine whether or not the product is within the plane of sale where the consumer recognizes the quality and price of the product as a fair value for his money. This does not mean that the product must be either high priced or low priced—what it does mean is that the product must give a value which permits the consumer to respond reasonably to the created desire.

In analyzing factors of this sort, one must go beyond the mere functioning of the product. Always, in competing for the consumer's dollar, must be kept in mind the fact that not only the product but the function which it fulfills is in competition with other functions that the consumer may or may not recognize as more desirable for him. Thus we have the consumer's desire for a radio competing with the desire for electrical household appliances; the automobile competing with clothing to create a greater desire for the function which the product generically represents. The sale of a specific product lies within the circle, but the first analysis must be as to the status of the function of the product rather than the product itself.

Trade Practices.—Important in the consideration of the campaign are existent trade practices—methods of purchase, stocks carried, credit terms, discounts, merchandising practices such as "P.M.'s," bonuses and the like. Many a campaign loses an effectiveness of sales result because of failure to meet prejudices—and prejudices may be good or bad—created by the trade which sells the product to the ultimate consumer. In every industry and with every business are trade practices

which play no small part in arriving at desired results. Complete and continuous understanding of these practices, especially in relation to improving these practices, has an important bearing on the ultimate results of the campaign.

Market Trends.—Vision enters into the advertising campaign only when there is a thorough appreciation of market trends. Even the largest advertisers occasionally suffer from failure to anticipate marketing changes, the indices for which are always apparent under skilled investigation. Sometimes there is almost complete change-over in the underlying motives which influence buying.

In the automobile industry, for example, the consumer in the past few years has changed from buying on the basis of mere utility to buying on the basis of emotion. Because virtually all automobiles represented utility, the consumer found that he could take this factor for granted and turn to the more purely emotional basis of beauty. Some automobile manufacturers recognized this at once; others did not. But consumer desire forced them to better the product at a material cost to the manufacturer, when careful analysis of market trends would have permitted the advertiser to anticipate the change.

The other important factors which influence market trends are the development of new patterns, the introduction of new ideas and the rapidity with which the manufacturer becomes cognizant of public desire. The radio revolutionized the talking machine business and almost wrecked some of the big talking machine companies in so doing. In young industries this factor has proved particularly significant, as radio manufacturers themselves have found out in making production plans for any given period. One of the greatest factors in causing over-production is the failure of the advertiser to recognize and anticipate market trends.

Costs and the Campaign.—The Advertising Budget.—Arriving at the advertising budget is essential in planning the campaign, because the budget controls the extent of the campaign. For many years advertisers have argued as to the best way of determining budgets. Today there is no accepted standard, but an enumeration of various methods of arriving at advertising costs follows:

(a) Taking a certain percentage of last year's gross sales as a basis for the advertising appropriation.
(b) A certain percentage of the last year's net sales.
(c) A certain percentage of the anticipated gross sales for the coming year.
(d) A certain percentage of the anticipated net sales for the coming year.
(e) An appropriation based upon accomplishing the objectives laid out for the business for a given time.
(f) An appropriation based on "going the competitor one better."
(g) A certain percentage of last year's profits.
(h) An appropriation based on a certain percentage of unit cost, commonly known as the "case basis." This is frequently done in association campaigns—e.g., 3 cents on a box of oranges or 6 cents on a box of lemons.

No matter how the budget is determined, it is by far the better part of wisdom to arrive at a budget that permits of definite expenditures in agreed-upon directions, with a reserve fund for emergencies.

Space to the Consumer.—The unit of space to the consumer plays a large part in advertising costs. In determining campaign effectiveness, it is essential that much attention be paid to unit sizes for advertisements—that is to say, whether the advertiser shall employ pages or half pages in the magazines, large or small advertisements in the newspapers, long or short programs in broadcasting, etc.

Merchandising to the Consumer.—In determining advertising costs, it must be remembered that merchandising of the advertising to the consumer enters into a consideration of costs and involves a part of the appropriation to be determined by the importance of consumer merchandising in relation to general advertising. Merchandising to the consumer may be said to include such items as sampling, demonstrations, lectures and other means where the consumer may be approached by the company as individual to individual.

Space and Merchandising to the Trade.—The amount of advertising—and its cost—that is necessary to reach the trade

which sells the product to the ultimate consumer must come in for its share of analysis. In merchandising to the trade, it must be determined how important a part the trade plays in the resale. If shopping merchandise is involved, the trade is a much more important factor, because the consumer will call upon the judgment of the outlet to help him in making his buying decision. In the case of service station merchandise, this is far less important, because the consumer is buying almost entirely upon impression without seeking judgment from the outlet.

Yet the importance of the outlet as a sales help must not be minimized, particularly with respect to advertising. Display of the merchandise, use of advertising display cards and other point-of-sale advertising material, depend almost entirely for effectiveness upon the appreciation which the trade as represented by individual outlets has for the product and the company that makes it.

Merchandising the Campaign to the Organization.—This is an important factor, although as far as costs are concerned it is hidden in the budget. Nevertheless merchandising the advertising to the employees of the company itself is extremely important not only for the salesmen, but for all of those who are engaged in production, accounting and administration. The psychological effect of a company's advertising upon its own employees can work wonders in producing products of a high standard; it can be of vital importance in maintaining relations with the trade that are economic because they do not involve costly arguments and delays. Through merchandising of the advertising campaign, any company can go a long way towards building the co-ordination of effort which scientific management regards as so important in developing profits.

Relation to Sales.—Without functioning harmoniously with the sales department, no advertising campaign can be a great success. In the case of most companies, advertising should be so closely interwoven with sales activities that the advertising department is really a functioning arm of the sales department. The sales manager and the sales force must be in hearty sympathy with the purposes and technique of the advertising if the campaign is to be acceptable.

Lack of appreciation invariably is caused by lack of understanding, which in turn is due to failure on the part of the advertiser fully to acquaint the sales department not only with the physical form of the campaign but with the underlying motives which cause the campaign to be as it is. Far too often salesmen are simply given copies of the advertisements along with a general invitation to "look them over," without getting a fundamental understanding of the purposes of the advertising along with its expectations and limitations. Salesmen have long since gotten over the notion that advertising robs them of their effectiveness, but all too frequently they fail to see that on the other hand advertising offers them the opportunity to greatly increase their effectiveness. It is distinctly a function of those in charge of the advertising campaign to secure appreciation and co-operation from the sales department.

Producing the Campaign.—Once all research data is collected and analyzed, it is possible to consider factually the information at hand, apply to it the measurement of cost, and decide definitely upon an advertising policy. This policy must determine not only the scope of the campaign, but its working relation to both the distribution and production ends of the company. Furthermore, it should evolve a series of fundamental appeals to be made on behalf of the product. Then only is the campaign ready to take definite shape through a selection of media and the actual preparation of the advertising material.

Media Selection.—In choosing the media which are best adapted to carry the advertising message, great attention must be given to the varying aspects of the media in relation to the purposes to be accomplished. The merits of the various publication fields such as newspapers, national magazines, class magazines, business papers, radio broadcasting, outdoor advertising, car card advertising, direct mail advertising, sound moving picture advertising, novelty advertising and various forms of specialty work, must be considered not only from the viewpoint of numbers reached in the market, but from the angle of how the medium is received in the market.

Before analyzing specific publications, consideration must be given to the manner and frequency with which publications

are received by the consuming public. The newspaper, for example, is a daily publication read hastily and in actual outlay costly. The newspaper implies more thorough coverage of a given territory than the national magazine, for example, and it gives that coverage greater opportunity for frequency of appearance. Extent of distribution, frequency of repeat sale and similar factors must be considered in determining each type of media. Two recent developments in the realm of advertising media must be given particular study because of their newness and rapid growth. These are broadcasting and the sound motion picture.

Advertising agencies are equipped departmentally to develop highly specialized analyses of these media, resolving each analysis into a consideration of the individual merits of every medium. This highly developed function of the advertising agency has been carried to a point where few individual advertisers can begin to have the equipment to make proper analysis, and this particular function of the agency is one that has long been recognized as both important and efficient.

It is the practice of the advertising agency through the medium of its rate or media department to analyze these questions thoroughly and present recommendations to the advertiser for approval. With this analysis of media must go the question of timing appearances and developing physical sizes for the advertisements. These are planned with an eye both to costs and effectiveness.

Mechanics of Production.—The usual procedure in developing a national advertising campaign through the advertising agency is somewhat as follows:

One or more responsible men in the agency serve as account representatives, maintaining the contact between the advertiser and his advertising department and the producing parts of the agency. The account representative is responsible for the introduction of research work into the advertising agency's research department and presents his findings to a group of advertising executives usually known as the plans board.

The plans board includes account representatives, agency principals, heads of departments, and merchandising experts. From their joint endeavors evolves a plan of action. Once

this plan of action has been approved by the advertiser, actual mechanics of production begin.

With the advertising policy and appeals determined, the work is turned over to men usually known as copy writers. But the term "copy writer" is a misnomer in these days. Writers of copy are usually merchandising men with a flair for imaginative expression. These men prepare the context of the advertisements and confer with agency visualizers to prepare layouts which conform to the principles of attraction and display and at the same time bring forth the appeals based upon the policy which research has indicated.

Usually the procedure is to submit manuscript copy and rough layouts to the advertiser for approval, and upon approval place the finished art work with competent artists so that the campaign may be made ready for the actual production of the finished advertisements. This includes not only the advertisements that appear in space media, but booklets, display cards, signs, letters, and all other material which comes under the head of display and direct mail work.

Once the manuscript for these various pieces is approved, the work is turned over to the advertising agency's production department, where engravings are ordered, type set and the subsequent details of electrotypes, matrices and printing carried out. It is the agency's practice to buy art work, engravings, electrotypes, printing, etc.—in fact everything that involves mechanical production, from outside specialists who are properly equipped to do the work. The advertising agency's production department is really an expert clearing house for the mechanics of production.

Frequently large advertisers have extensive advertising departments that execute a large part of the details of production, particularly in reference to the turning out of window displays, booklets and other subsidiary material in the campaign. These departments likewise employ a considerable clerical force to attend to the shipping and distribution of advertising material to dealer and consumer. For the most part, however, the agency handles exclusively all advertising to be placed in publications of any nature.

The work of writing broadcasting program continuities,

preparing moving picture scenarios and sound continuities is supervised by advertising agency copy men and put into execution by specialized producers of this work. More and more, in broadcasting programs, is the advertising agency handling every detail, including not only the writing of the continuity, but the actual engaging of artistic talent.

It is the advertising agent's function to co-ordinate all of the various phases of the advertising campaign and maintain contact with the advertiser to insure proper co-operation on his part. The advertising manager as a rule is the representative of the advertiser in maintaining contact with the agency. His function includes co-ordinating material and reports from the sales and production departments to insure that the advertising agency is kept up-to-date on all data pertaining to the operation of the advertising.

Of course the operations outlined above are ideal in nature; in practice they are seldom carried out to their logical conclusion. Too many advertisers are prone to let prejudice govern decisions, and unfortunately suspicion of motives enters into many advertising campaigns. It is of the utmost importance that the advertiser have complete confidence in his agent's motives and ability. Otherwise the advertiser will frequently interfere without having the technical knowledge necessary to make fair judgments.

Too often an advertiser will set, for example, an arbitrary price beyond which he will not go for art work. Sometimes his own prejudices govern his approval of the selection of media. All too often broadcasting performances are marred by the opinions of various executives who think purely in terms of their own likes and dislikes, without consideration of public appeal. These, of course, are purely human factors which enter into the execution of any advertising campaign. The wise advertiser, however, places the execution of his campaign in the hands of those whom he regards as competent and bars interference.

Checking the Campaign.—Once the advertising campaign is ready for publication, the scene shifts from the mechanics of production to the mechanics of publication. Usually through the medium of the agency forwarding department, plates are

shipped to publications, full instructions given by the rate department, and all schedules turned over to the advertising agency billing department for checking and billing. Every advertisement is checked for accuracy of appearance and insertion before it is billed, and then billed to the advertiser in accordance with methods that are practically standardized under present-day practices. Disputes with publishers over mistakes in insertion, errors, omissions and the like are all checked by the advertising agency and settled before any given part of the program is billed to the advertiser.

Merchandising the Campaign.—One of the most important functions of the advertising department of any advertiser is that of merchandising the campaign following plans agreed upon in advance. These include such functions as the following:

(a) Selling the campaign to the sales force.
(b) Selling the campaign to the dealer.
(c) Securing dealer co-operation.
(d) Producing local advertising to be placed by the dealer. Sometimes such advertising is paid for entirely by the dealer and other times entirely by the advertiser, but more frequently on the basis of a division of cost between the advertiser and the dealer.
(e) Maintaining a continuous research into the effects of the campaign.
(f) Continuous study of market trends to anticipate any modification of campaign plans.
(g) Merchandising the campaign to the buyer (particularly where the buyer buys original equipment for resale) in anticipation of the salesman's call.

All of these merchandising functions are factors which affect the productivity of the campaign. Each requires specialized study and close co-operation on the part of the sales force. Usually the physical work of carrying out merchandising practices is handled by the sales department. This is especially true with concerns that maintain a force of missionary men who are sent into territories to reinforce the work of jobbers and dealers.

Association Advertising.—Association advertising takes two forms. One is rather loose in construction and consists usually of the application of association ideals to the advertising of various individual advertisers comprising the association. The men's wear industry, for example, has combined on several occasions to run individual advertisements together with related factors, so that a mass effect is created in arousing consumer desires for the type of product these manufacturers have to offer. In other words, clothing, hosiery, shirts, collars, shoes, neckwear, underwear, etc., all relate to the idea of men's dress, and the purpose of the association advertising is to stimulate men's interest in dress rather than to sell a specific article. The sale of the specific article is left to the work of the individual advertiser.

The second form of association advertising is more closely knit. This consists of an association of producers combining to form what amounts to one sales department and developing a campaign to sell commodities which are virtually identical in appeal. One of the best known of these campaigns is that of the California Fruit Growers Association which, organizing its own sales department and advertising department, produced a campaign devoted to stimulating consumer desires for fruit and acted as a single sales department for a great number of growers. In reality, association advertising of this sort is exactly the same, as far as the consumer is concerned, as the individual advertiser.

Many associations have been formed for the purpose of promoting an industry through advertising. The failure of so many of these associations to function as a true advertising factor is due to the fact that rarely has it been possible to get individual members to agree to advertising generally for the industry. It has been done successfully, but all too frequently jealousy has prevented the economic development of association advertising to the point where the individual manufacturer's contribution to a single fund for the advancement of the general industry has resulted in any worthwhile conviction on the part of the consumer.

The anthracite coal operators developed an extensive campaign for the hard coal industry which was designed to pro-

mote the use of anthracite coal without reference to individual brands. But individual operators found it essential to advertise their own brands in order to take advantage of the campaign, and as this individual advertising increased, interest in the co-operative advertising decreased. Nevertheless the association advertising accomplished one great purpose, and that was to revolutionize sales methods on the part of the coal operators.

The future of association advertising is excellent theoretically. In practice it depends upon overcoming the human elements which invariably look to the individual's interests first.

Conclusion.—In general, the success of the advertising campaign depends upon (a) careful planning based on continuous research; (b) competent execution of the plans by technical experts; and (c) close co-ordination of sales and production without which there can be no advertising progress.

The value of an advertising campaign is cumulative. The canny advertiser appreciates that his advertising must be continuous and that to realize upon past investments he must constantly make fresh investments in advertising. The public is influenced rather easily in the awakening of its desires, but its memory is short, and with advertising established as a great progressive factor in creating higher living standards and keener enjoyment of life, the competition for the consumer's desires makes it extremely difficult for any advertiser to retain a place in the consumer's mind without continuously pleading his cause in print.

It is not easy to say how far ahead a campaign should be planned. Conditions differ in every business, not only because of the changing desires of the consumer, but because of the changing personnel of the company. In general, it may be said, however, that continuous study of market trends, along with careful analysis of sales conditions in relation to production, will give an index that makes possible the steady development of an advertising policy with plans modifying themselves to meet ever-changing conditions in present-day marketing.

QUESTIONS

1. What are *three* of the human obstacles to be overcome in formulating an advertising campaign?
2. Name and discuss four angles from which administrators should view an advertising campaign.
3. What is the difference between national and local advertising?
4. What kind of advertising is done by chain store systems?
5. What kinds of businesses do and do not handle their campaigns thru an advertising agency?
6. How is the advertising agency paid for its work? What do you think of this method of payment? Discuss.
7. Name six important services which an agency can render its clients.
8. Discuss the following factors in relation to the development of a campaign:
   (a) Analysis of product
   (b) Management and company personnel
   (c) The financial situation
   (d) Production facilities.
9. What is the psychology associated in the sale of (a) "Shopping goods," and (b) "Service station"?
10. Discuss the two following factors in the sale of goods, (a) Quality, and (b) Price.
11. What do we mean by the following:
    (a) Trade practices
    (b) Market trends
    (c) Campaign costs
    (d) Merchandising the campaign to the consumer.
12. Describe the different activities of an advertising agency in preparing an advertising campaign.
13. Enumerate and describe seven functions involved in "Merchandising an advertising Campaign."
14. Describe two aspects of association advertising. Give examples of each.

PROBLEM

The Organization and Execution of an Advertising Campaign

The student is expected to prepare an advertising campaign either for a new product or a product already on the market. It will be handed in at the end of the second term. Its preparation will consist in the following factors and in the order of their importance:

A. 1. Analysis of the article, product, proposition or service in terms of the functions it has to perform.
   2. Competitive factors, if any, involving price and quality.
   3. A reveiw of the advertising of four of your competitors.
   4. Production aspects effecting physical distribution and the sale.
   5. Class or classes to be reached, or the general scope of the campaign.
   6. Appeals to be made and why.
   7. Media to be used and why.
   8. The set-up of the market structure to supplement advertising.
   9. Cooperative selling efforts of (a) merchandising, (b) salesmanship, (c) advertising, and (d) local, district and national tie-up.

B. Budget expenditures involving:
   1. Media selections, specific magazines, newspapers, billboards, etc.
   2. Amount of space used and actual costs.
   3. Art work.
   4. Reproductive processes.
   5. Miscellaneous.

C. Actual campaign over a stipulated period of time consistent with the product described in terms of:
   1. Total number of advertisements.
   2. Number and space for each medium.
   3. Different appeals for each medium.
   4. Preferred positions and why.
   5. Seasonable, monthly or weekly aspects of their appearance.
   6. The part the trade name is to play in the campaign.

D. Creation of a campaign consisting of twenty advertisements as a part of the whole campaign and illustrative of at least four mediums being used. Five of these advertisements of the most important media chosen are to consist of complete layouts including the finished advertisements.

(Note: In formulating the above campaign, the student will consult current literature and such existent trade, newspaper, or magazine information and specific businesses for the price factors involved.)

SUGGESTED SOURCES

(a) Various magazine circulations analysed.
(b) Various newspaper circulations analysed.
(c) "Standard Rate and Data Book."
(d) "Editor and Publisher."

COLLATERAL TEXTS

"Advertising Campaigns," Tipper-French.
"Advertising Research," Percival White.

CHAPTER XI

ADVERTISING MEDIA

Variety of Advertising Media.—Many forms of conveying the advertiser's message are constantly under keen analysis. The classification of types of media can be carried to a great number of headings, but for general purposes may be enumerated briefly as follows:

Newspaper advertising.
General magazine advertising.
Class magazine advertising.
Business paper advertising.
Radio broadcasting.
Outdoor advertising.
Street car advertising.
Direct mail.
Sound moving pictures.
Novelty advertising.
Programs.
Demonstrations and sampling.
Window and store display.
Catalogs.

Newspaper Advertising.—By far the largest amount of money expended for advertising in any one classification is space in the newspapers. This is divided into three general sub-classifications: (a) local, (b) national, (c) classified.

Local advertising is advertising placed by stores or chains of stores in a given community and includes department stores, specialty shops, grocery, drug, hardware—in fact all outlets which deal directly with the consumer. Bank advertising is usually listed as a classification of local advertising, although most newspapers have a special financial rate which covers advertisements from banks and investment houses.

National advertising includes virtually all advertising placed by manufacturers, even though the manufacturer be

located in the city in which the advertising appears. Some papers, however, make an exception in this case and construe the advertising of a manufacturer located in the city as local advertising. This is a practice that has caused much controversy and is gradually disappearing.

Classified advertising is advertising placed in a specific section devoid of display and set under typographical rules that apply to all advertisements. Familiar classifications are Help Wanted, Positions Wanted, Real Estate for Sale, Business Opportunities, Miscellaneous Merchandise for Sale, which form a distinct department in the newspaper.

The newspaper carries almost all local space advertising, practically all classified advertising, and a large percentage of national advertising. The advantages of the newspaper include:

Daily appearance.
Intensive localized coverage.
Rapidity of announcements.
Flexibility in modifying plans.
Opportunity for manufacturer's tie-up with distribution outlets.
Greatest circulation for territory.
Coverage of all classes, including executive, clerical and laboring.
News appeal, which brings timely advertising messages to the public conjointly with daily news.

In analysing the value of a specific newspaper for the advertising campaign, emphasis should be placed upon an examination of both editorial content and circulation. In analysing the editorial content, consideration should be given to general news sources (the Associated Press, United Press, International News Service), quality of local news, methods in handling special news such as sporting, social, financial, shipping, business, women's interests, home, radio, etc., special features such as cartoon strips, syndicated articles and syndicated stores.

In surveying the newspaper, distinction should be made between its daily and Sunday editions, inasmuch as one may be advantageous while the other is not. Circulation should be analysed as to its extent, how obtained and how maintained.

Most of the metropolitan newspapers in the United States belong to a voluntary association known as the Audit Bureau of Circulations, or colloquially the A.B.C., and submit to periodical audits following semi-annual statements of circulation on the part of the publisher. These statements include an analysis of the circulation as to whether it is located in city, suburban or rural areas. In many cases it is further analysed as to whether the sale of the paper takes place through regular carriers, dealers and independent carriers, street sales, counter sales and mail subscribers. In the suburban and rural areas the audits published show the number of each paper going into various towns outside the city of publication, and are classified by States.

The A.B.C. also calls for a statement of the number of editions, time published and number of copies in each run. The statement must also include the subscription rate and an explanation of all free and unpaid distribution. The statement includes an analysis of circulation methods. The paper must state whether returns are accepted and, if so, to what extent. Premiums, if given, must be explained. If subscription salesmen are employed on salary or if club offers are made, a statement of methods must be given in order to show whether or not the circulation of the paper is maintained by natural editorial appeal or by intensive selling methods.

In many cities combinations of morning and evening newspapers are found. The number of combination papers has increased considerably in the past ten years and this development has brought about some little argument on the part of the national advertiser. Local rates in combination papers usually permit the local advertiser to use either morning or evening edition, paying a separate rate for each edition. But usually the combination paper insists that national advertising be run in both editions, with the consequence that the national advertising rate is sometimes considerably higher than the corresponding local rate. Often there is a duplication of circulation between morning and evening editions in the combination newspaper, which is frequently a subject of discussion for the advertiser who is attempting to cover a town economically.

In selecting newspapers, attention must be given to special

sections. In many metropolitan areas papers publish rotogravure sections on Sunday or on Saturday when there is no Sunday edition. This calls for a special rotogravure rate, usually higher than the run of paper rate because of certain distinct advantages. Other papers carry special magazine sections on either Saturday or Sunday, which permit the use of color and which are frequently in demand for products appealing to women.

Many papers emphasize certain types of business. Numerous papers have elaborate radio sections; others publish special financial or business sections. Still others devote special sections to automobiles, and in certain parts of the country sections are given over to industries which dominate the territory. In Tulsa, Oklahoma, for instance, special oil sections are run daily.

In developing an analysis of newspaper costs with respect to circulation, a system known as the milline system has been evolved which makes it possible to compare at a glance the unit cost of circulation per thousand readers. For example, the Boston *Globe* is sold at a flat rate of 50 cents per line. The circulation of the Boston *Globe* on March 31, 1930, was 308,564. The milline rate was therefore 1.62. This same paper has a Sunday rate of 55 cents and a circulation of 351,830. Consequently the milline rate for Sunday is 1.56.

In analysing newspaper costs it will speedily be noted that the rate per unit of circulation is lowest in metropolitan centers and highest in the smaller towns. The larger the paper, the lower the tendency in unit cost.

National Magazines.—National magazines are those weekly and monthly magazines which, by reason of their editorial content, appeal to a general type of circulation and have widespread distribution. National magazines should be considered as a distinct entity from class magazines and business papers, which appeal to specific markets.

The advantages of the national magazine lie in the following factors:

National coverage.
National emphasis of the product.

General publicity to greatest buying power units
Long life in the home.
Number of readers per copy.
Better printing.
Use of color.
Tie-up with national prestige of publication.

Like newspapers, national magazines should be analysed with respect to editorial content and circulation. The editorial content determines the appeal to man, woman and child, and also has much to do with the age of the reader. Moreover, from the editorial content can be determined the appeal to buying power, and when the analysis of circulation is made a fairly accurate estimate of buying power is determinable. Furthermore, great publishing companies such as Curtis and Crowell have checked the circulations of their respective publications in given cities, calling upon every home in certain cities to determine just where the magazines were read. By taking a number of widely scattered cities, an average may be struck which gives a good index to the buying power to be found.

Again like the newspapers, magazines belong to the Audit Bureau of Circulations and submit Publishers Statements of circulation which are in turn subject to annual audit by the Bureau. These statements state the total circulation, the mail subscribers and the net sales through news dealers and bulk sales, to arrive at a total net paid circulation. In addition, members of the Audit Bureau of Circulation must classify the issuance of all free copies to obtain the total circulation.

An analysis of net paid circulation by States, divided into mail subscriptions and dealers, is given, along with net paid circulation by issues for a period which usually is six months. Circulation is also analysed by classification, again by mail subscriptions and news dealer sales into places of 500,000, and over, places of 100,000 to 500,000, places of 25,000 to 100,000, places of 10,000 to 25,000, places of 2,500 to 10,000, places 1,000 to 2,500, and places under 1,000. In the cases of magazines with huge circulations such as the *Saturday*

Evening Post, Liberty, and the *American Magazine,* these statements are very valuable to the advertiser.

The publisher's statement also includes a statement of authorized prices and an analysis of subscription sales. The publisher must tell whether or not his subscriptions are sold in combination with other magazines, whether there is any price reduction for combination, and also the length of time of subscriptions sold. Included with this statement are the terms of payment and whether or not premiums are used. The publisher is obliged to analyse the basis on which copies are sold to news dealers, whether returnable or unreturnable, and whether or not arrears are permitted.

The audit of the Audit Bureau of Circulations confirms or modifies the publisher's statement, and gives explanation of any points which call for detailed description. In the hands of skilled rate experts, these audits are of enormous value, because they place an analysis and comparison of circulations of various publications upon a single standard, which greatly simplifies the problems involved in picking magazines.

In this connection, the advertiser must analyse magazines with respect to each other to determine duplication of circulation and cost of reaching additional coverage in the market. No single magazine gives as much as one-half coverage in any market. Yet if a magazine reaches, for example, 40% of a given market and the advertiser wishes to cover an additional percentage, he is confronted with an analysis of other circulations to determine how much duplication there is in the added circulation, how much more percentage of the market may be added through the use of the second publication, and what the percentage of cost is to obtain the additional coverage in relation to the cost of obtaining the primary coverage.

Costs per unit of circulation, determination of the unit of space to be used, consideration of preferred position and frequency of appearance are all subject to close study on the part of the advertiser.

The magazine is not as flexible as the newspaper and the closing date, which is often weeks ahead of the publication date, is an important factor in determining the type of copy to be used. The great monthly magazines close as much as

two months ahead of date of publication, and only a few of the weeklies have closing dates of less than a month in advance of publication. All good magazines have definite regulations concerning the kind of plates, size of space, typography, etc., which can be used in the magazine, which must be studied by the advertiser before placing his copy.

ESTIMATED VALUE OF PREFERRED POSITIONS

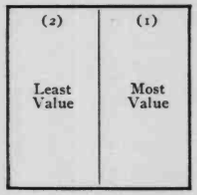
Preferred pages vary in different magazines. Each magazine is individual in its make-up and the development of its sectional interests. Nevertheless, the following tendencies prevail:

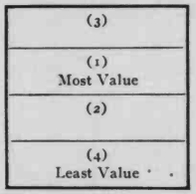
(a) Those that generally have to be paid for—
- Front cover, if sold
- Back cover
- Front inside cover
- Back inside cover
- Page facing first page of reading matter
- Page facing inside front cover
- Page facing Table of Contents
- Half page with Table of Contents
- Page facing Index to Advertisers
- Pages in between front cover and first page of reading material not already specified
- First full page facing reading matter.

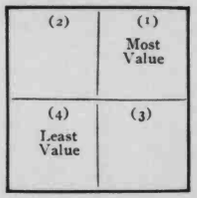
(b) Those that are generally given without extra charge to advertisers, depending on their size, length of contract, are in positions when favorable next to reading matter as—
- First few pages after first page after reading matter
- Right hand pages throughout the book
- Right hand half pages and columns well up in the front of the book
- Right hand half pages and columns any place else in the book.

ESTIMATED VALUE OF PAGE DIVISIONS

1. The following estimate of page values has been made, disregarding unusual modifying circumstances:







2. It has been estimated that the vertical half pages are a fourth more valuable than the horizontal half pages.
3. The preferred pages are: (a) inside and outside covers; (b) pages next to reading matter; (c) page next to index; (d) the first page after the reading.

Class Magazines.—Class magazines differ from national magazines in that they appeal to restricted classes of readers, although these readers are to be found in widespread markets. They provide limited circulation, but usually intensified buying power, although in the case of some general classifications such as women's magazines the circulation can be enormous. But the greater the circulation, the wider the general class of reader. Women's magazines, such as the *Ladies' Home Journal* and *Good Housekeeping*, have, as far as women are concerned, as wide a general appeal as a national magazine.

Other types of publication which may be termed class magazines include religious, fashion, society, sporting and farm. These magazines are subject to much the same type of general analysis as national magazines, with emphasis upon the restricted market. Editorial content and circulation analysis form the basis of choice and the procedure differs but little in making selections.

Business or Trade Papers.—Business papers are divided into magazines that cover (a) general business and (b) specific industries. This latter division may be divided into magazines whose editorial content is directed primarily to (1) trade and (2) technical considerations.

General business papers are few in number, but may be of great advantage to the advertiser because of the high type of circulation and buying power that may be reached. Business papers of specific industries are powerful merchandising factors in selling the advertiser's appeal to the trade in the case where his product is to be resold to an ultimate consumer, and to the technical man when his product is advertised for use in connection with fabrication of a finished product or as equipment in industry.

The number of advertisers in business papers is great in number and many of the finest editorial staffs are included in the business field. There are several great publishing companies who devote all of their publishing efforts to various industries and whose papers are considered the last word in information in those industries.

A trade paper, then, reaches a highly specialized class of readers and is to be characterized as follows:

It has a minimum of waste circulation from the reader's point of view.

The articles are written to help its readers to be more efficient business men. It educates him regarding service, reduced turnover, profits and new dealer contracts.

The trade paper represents a close tie-up of editorial and trade appeal.

It permits intense concentration. The manufacturer can focus his attention on certain facts pertinent to an understanding of his product.

It permits detailed and technical explanation.

It helps the manufacturer to overcome sales resistance by paving the way for the salesman.

Secondary effects obtained by the salesman result in the following:

It saves much of the salesman's time in getting an approach.

It creates live prospects.

It reduces the amount of time for each call.

It stimulates dealer interests and by making more efficient dealers tends to reduce the dealer turnover which is both great and expensive.

Broadcasting.—A new and important advertising medium is broadcasting. The first broadcasting station—KDKA, Pittsburgh—was built in 1919 and first aroused interest in reporting the Harding election returns in 1920. WJZ, New York, followed in 1921, in a shed in Newark. In 1922, the American Telephone & Telegraph Company opened station WEAF, New York, and it was this station that inaugurated broadcasting as an advertising medium.

The first network was organized in 1926. By 1928, over 700 radio stations were operating, but since the formation of the Federal Radio Commission the number has decreased somewhat, particularly since maintenance costs for broadcasting are high and many broadcasters have found it impossible to operate stations without a loss. But it is estimated that broadcasting reaches an audience of at least 60,000,000 people.

Broadcast advertising is carried on in three ways:

1. Network Broadcasting.
2. Local Broadcasting, restricted to one station.
3. "Spot" Broadcasting, using either local talent or phonograph records, or both, in selected stations throughout the country.

Broadcasting Technique.—Broadcasting is a brand new principle in advertising—appealing through the ear, instead of the eye. In reaching the interest of the unseen audience, association of ideas is of utmost importance. Imaginative appeals must have a firm foundation of past association to bring ready response. Hence continuity of effort becomes doubly important in developing the audience that will listen to the advertiser's message. For a half-hour program, given once a week, it has been estimated that it takes from three to four months to build an appreciative audience under the most favorable circumstances. Daily broadcasts, such as Amos 'n' Andy, have owed much of their success to the daily repetition of the program idea. But time and air wave limitations preclude many daily broadcasts of any length.

In no other classification does copy have such an immediate effect upon the medium. The public looks upon broadcasting as a source of entertainment and instruction. The advertising message therefore depends upon an interest-producing background of entertainment or instruction. Good will is the primary factor in obtaining consumer acceptance. Creating that acceptance depends upon constant repetition—in an entertaining manner—of the important sales points of a product or service.

But this is just the beginning of program technique. The wise broadcast advertiser creates in the atmosphere of his program suggestions of the essential qualities of his product—strength, beauty, enjoyment, refinement, ruggedness, quality, utility, etc. Hence we find programs which suggest a type and make the form of entertainment a good will fundamental of the trade-mark value. The Dutch Masters Minstrels have come to suggest fine cigars, the Lucky Strike Dance Hour implies cigarettes as surely as it does a dance; there is always the suggestion of beauty in the Palmolive hour—and other programs are constantly identifying the product through association of fundamental ideas with the trade-mark.

Programs must move smoothly and quickly. Interest must be sustained. No breaks can occur. Even a gap of a few seconds may ruin the listener's interest in a program. Talent performance must be microphone perfect. No medium is so sensitive to monotony and the penalty is loss of audience. But no medium is so immediately responsive to interest and rich rewards await the radio advertiser who builds and holds his audience through interesting performance.

Length of time on the air is important. The standard performance is one half hour weekly. A few advertisers use one-hour programs, but it is difficult to sustain interest over so long a period. Fifteen-minute programs are numerous, varying from one to six times a week. A few products lend themselves to short announcements, such as time, weather reports, ball scores, etc.

Broadcasting is ideal to enforce correct name pronuncia-

tion. Many trade-marks, difficult to spell or pronounce—"Clicquot," "Ipana," "Seiberling" have finally come into their own in public name recognition through broadcasting.

Network Broadcasting.—Network broadcasting is the best known broadcasting method for national advertisers. At present, three great national networks exist—two operated by the National Broadcasting Company (the Red Network, originating with station WEAF, New York, and the Blue Network,

Fig. 54.—Map showing the basic and supplementary networks of WEAF, WJZ and associated NBC stations, prepared by the National Broadcasting Company, Incorporated. Figures against city names indicate number of outlets.

originating with station WJZ, New York) and one operated by the Columbia Broadcasting System, originating with station WABC, New York. (See Fig. 54.)

Each network broadcasts through a series of stations connected by telephone wires and known as basic networks—covering the country from Maine to Kansas and from Washington, D. C., to the Mississippi River. Added to these, available as extra stations, are subsidiary networks—the Pacific Coast, the Northwest, the Southwest, the Southeast and the Southern. One set of supplementary stations serves the two National Broadcasting networks; another chain serves the Columbia Broadcasting System. Many of the individual stations on the

chains have splendid studios and talent facilities and not infrequently maintain separate network service for advertisers. This is particularly true of the Pacific Coast networks.

Several smaller hook-ups of stations exist—the most important of which covers three powerful stations in Newark, N. J., Cincinnati, Ohio, and Chicago. But telephone wire charges are expensive, and unless broadcasting service can be extended over several hours' duration, the cost of telephone lines becomes prohibitive. For this reason, it is almost impossible to add independent stations to networks for single advertisers.

The network companies have developed by far the finest transmission facilities that exist. Not only is the engineering force competent, but talent facilities are concentrated so that the advertiser has the greatest possible choice of artists at his command. This makes for both efficiency and economy of performance. Then, too, the network companies have huge libraries, continuity and program departments, copyright divisions and public relations corps that give every aid to the advertiser.

Network broadcasting, to quote the National Broadcasting Company, performs the following functions for the national advertiser:

1. Wins consumer acceptance for a product or service and stimulates good will by creating a better appreciation of the manufacturer.
2. Promotes dealer co-operation and insures a cordial reception for the salesman.
3. Increases the value of space advertising by drawing friendly attention to it.
4. Improves the morale of the manufacturer's personnel.

The circulation of broadcast advertising parallels distribution of radio sets. The introduction of the set operated by electric current enormously increased the quality of radio reception and the audience grows steadily. Circulation may not be measured exactly—but in selecting stations attention must be given to the following factors:

Station power
Station location

Quality of transmission
Competitive popularity
Reputation for good programs
"Dead Spots," i.e., known areas in natural territory not reached.

Times for broadcasting are most important in considering the medium. Researches indicate that the maximum audience is reached between eight and ten P.M. Audiences are larger after six in the evening than before and seem to cumulate in size from six o'clock on, beginning to diminish after ten P.M. Morning hours seem to hold larger audiences than afternoon —food product advertisers invariably prefer the morning to reach the housewife. Broadcasters, of course, recognize that the evening audiences are more than double the size of daytime audiences, and broadcasting companies generally recognize this by adjusting daytime rates (before six P.M.) to one-half the cost of nighttime rates (after six P.M.).

One problem that confronts the national advertiser in time selection is the hour's change in time areas. Eight o'clock Eastern Standard Time is seven o'clock Central Standard Time and five o'clock Pacific Coast Time. This problem is doubly perplexing when Daylight Saving Time enters the picture, because in many cities where Daylight Saving is not observed a two-hour difference must be considered.

Local Broadcasting.—Local broadcasting permits the local advertiser to profit by radio. Local stations, especially those not affiliated with networks, offer the local merchant intensive coverage with a technique built along the lines of network broadcasting. Local talent, and sometimes local engineering, hardly equals network facilities, with the result that local broadcasting rarely enjoys the consumer reputation that network broadcasting develops. Yet there are noteworthy exceptions to this rule—and with the introduction of recorded (phonograph recordings) programs, the general quality of local broadcasting is improving decidedly.

Many notable sales records have been achieved by local advertisers—and inasmuch as copy censorship does not apply

to local stations to the degree that it does to networks, more direct selling appeal is heard for the specific product.

"Spot" Broadcasting.—"Spot" broadcasting, as the name implies, enables the national advertiser to pick and choose stations, time and continuity of appearance. "Spot" broadcasting may involve either local talent or phonographic record. It has been slower to develop than other forms because of (a) scarcity of good local artists and (b) imperfect means of broadcasting records. But since the making of good records and equipment for their transmission have been perfected, "spot" broadcasting has rapidly become a real factor for the national advertiser, both as a medium in itself and as a supplement to network broadcasting.

"Spot" broadcasting offers the following advantages:

Flexibility of time
Selection of individual stations
Tie-up with local dealers
Sectionalized advertising copy
Co-operation with local store demonstrations
Advertising activity that parallels progress of sales crews or demonstration from city to city.

Broadcasting records are modifications of phonograph records. At first, stations simply broadcast ordinary phonograph records, but so many defects were apparent that a new type of broadcasting record has been developed that reproduces so perfectly that it is nearly impossible to distinguish the record from the voice when it is transmitted. Highly specialized staffs have equipped special studios for the making of these records, and the advertiser now has available splendid equipment for recording any type of advertising program that may seem desirable.

Broadcasting Restrictions.—Because broadcasting involves use of air waves which may be said to belong to the public, it very naturally comes under Government control. For this reason, the Federal Radio Commission was formed to license and regulate the operation of broadcasting stations. The power, frequency in kilocycles, length of time on the air and

location of all broadcasting stations are controlled under licenses issued by the Federal Radio Commission and renewed at stated intervals under the jurisdiction of the Commission.

Broadcasting systems have imposed upon themselves strict regulations in order to prevent abuses and at the same time increase public interest in radio reception. Censorship of programs and advertising announcements has been closely followed. Among other things, no mention of price is permitted in network broadcasting. Invidious comparisons are taboo. Derogatory comments or implied criticism are forbidden. Superlative claims are discouraged. Most advertisers, however, recognize the necessity of meeting public approval in advertising announcements and the tendency towards brief advertising credits is marked. It is recognized generally that advertising credits must fit with the program if the listener is to remain tuned in.

Year-round Broadcasting.—In the development of broadcasting, the winter months were favored as most opportune for the advertising message. But this was due more to technical reasons than consumer buying habits. Atmospheric conditions and static were more unfavorable in summer than winter. Battery-operated sets were neglected with reception conditions poor. But with the advent of electrically operated receiving sets, improved microphones and better transmitters, broadcasters soon found that summer offered many opportunities. Research seems to indicate that the receiving set is used the year round, and while no accurate statistics are available, it would seem that the advantage of year-round continuity in broadcasting more than offsets any possible summer drop in the size of the audience. Most national advertisers contract for radio programs on an all-year basis.

Television.—Television is an indicated factor in broadcasting that is not as yet commercially practical. Laboratory successes, however, suggest that some day broadcasting will function visually as well as through the ear. When it does, another revolution in concepts of advertising media will take place.

Outdoor Advertising.—Outdoor advertising includes the following types of media:

Posters
Painted bulletins
Painted walls
Electric signs
Special signs.

Outdoor advertising must be considered by the advertiser because of the following advantages:

(a) Flexibility—the advertiser can reach a city block, a city, a small town, a state, or the entire country.
(b) Circulation is alive at all times, because some one is always passing the advertisement.
(c) It permits of the generous use of color.
(d) Attention value of huge size.
(e) Reinforces other efforts.
(f) Continuous daily appeal.

Poster advertising is the most commonly used of all outdoor media. Posters are prepared in so-called sheets, the popular sizes being three, eight and twenty-four sheets. These sheet posters are usually placed for a life of one month and poster contracts may be made for from periods ranging from one month onward. Posters involve lithography, which gives a wide opportunity for pictorial expression and good color effects.

Painted bulletins have a longer life and are usually placed upon the basis of re-paints twice a year. The painted bulletin obviously is limited in its pictorial expression, but permits of strong color effects. The painted wall is an older form of painted bulletin and does not find favor as readily as other forms of outdoor advertising, principally because of the fact that there is no standardized size for the background which is painted and also because of lack of organization in companies employing walls as a medium for sale. The poster and the painted bulletin are sold by great outdoor companies who are specialists in the medium and who have developed standardized practices of great value to the advertiser.

The spectacular electric sign permits the use of animated color at night and is found principally in spots where there is

heavy night traffic. New York's Broadway and the Atlantic City boardwalk are classic examples of the electric sign at its best. The electric sign has a long life and calls for copy that is seldom changed. Any change of copy of an electric sign is costly and often necessitates the complete rebuilding of the sign.

Street Car Advertising.—Street car advertising, which also includes cards in buses and railway trains, may be used to advantage by either national or local advertisers. Street car advertising has certain characteristics which need consideration by the advertiser as follows:

Generally speaking, the average daily passengers of street cars in large cities approximate the population where run. They ride in the cars daily. Approximately half the population live in cities. Hence the significance of street car advertising for the masses, from both a habit and a repetition point of view. Street car advertising is used to advantage by national or strictly local advertisers as a component part of an advertiseing campaign.

It is exceptionally flexible and permits seasonable and geographical contracts to be made.

Car-card advertising is flexible and can be bought in units as small as one-eighth run in most cities, that is to say, space in every eighth car. It can also be bought in quarter, half, or full-run units. Likewise, it may be bought nationally.

Direct Mail Advertising.—Generally speaking, those goods which are successively sold by mail fall into two groups: *general merchandise* sold by houses which issue catalogs, and *specialized products* which are featured by the direct mail process.

Mail order is limited to that type of business in which orders are received directly from the customer by mail. The advertising forms which mail order selling takes may be classified as follows:

Thru publications.

(a) An advertisement in a magazine or newspaper attempts to get an immediate order from the reader; or,
(b) The advertisement may attempt to get an inquiry.

Directly by mail.

(a) Circular advertising matter or a catalog is sent to a specific mailing list in an effort to get an immediate sale by mail.
(b) Special literature is sent to a mailing list in an effort to get a response likely to lead to an inquiry.

Direct mail, then, must be studied from the effectiveness of the literature with respect to the class being reached. The immediate evaluation of direct mail selling should be made in terms of the cost of each sale made by dividing the advertising expense for an advertisement or direct by mail literature by the number of orders actually received. In the instance of advertisements involving immediate sales, or follow-ups, each should be keyed. If a coupon is used, this should be keyed. In using different magazines or newspapers, these too should also be keyed. In sending mail direct to the prospect the following forms maintain:

(a) Personal letters
(b) A form letter
(c) A printed letter
(d) The letter novelty in effect
(e) Enclosures in the form of booklets or circulars.

The mail as an advertising medium, however, should be analysed with respect to the accuracy of mailing lists. Mailing lists are prepared by specialists and when bought are reasonably accurate. But there is a constant change in mailing lists at all times and it is often the tendency of the advertiser to overlook changes of address, removals, deaths, etc., with a consequence that it is a very simple matter for mailing lists to become obsolete and wasteful.

Sound Motion Pictures.—The marvelous ingenuity of engineers in electrical reproduction of sound has completely revolutionized the motion picture industry and brought to advertising a new medium of extraordinary possibilities.

Sound movies are to be considered for (a) moving picture theatre performances, (b) public lectures before Rotary Clubs, Chambers of Commerce and other gatherings, (c) conventions

of dealers and salesmen, (d) demonstrations to individual prospects.

Like broadcasting, the sound motion picture emphasizes the desire-creating aspects of advertising and has great value for educational pictures—e.g., a travel film for a steamship line, picturing not only the sights of foreign travel, but creating definitely the atmosphere of life on shipboard. But the sound picture has the power to reinforce the picture presented to the eye by explanations that require little or no imaginative reaction to produce action from the consumer. Women are always interested in pictured styles—but when the lines of clothes are animated through action, while materials and colors are described audibly, women's response is greatly enhanced.

Sound motion pictures are developed in theme as:

Descriptive scenes
Narrative stories
Romantic stories—in play form
Animated demonstration
Cartoons.

For theatrical use, commercial sound motion pictures must be limited in length—usually confined to a "short" of not more than fifteen minutes. Product names are not acceptable in larger theatres, but theatre managers are happy to secure films that amuse and interest the audience.

For lecture use, the showing may be longer, with trademark mention, but emphasis laid on the accomplishments of the product, rather than the product itself.

For dealer and salesman conventions or for individual demonstrations, no restrictions are necessary, but the advertiser will do well to remember that the presentation must be made from the audience point of view, if the picture is to be convincing.

Novelty Advertising.—The use of novelties as an advertising medium is sometimes regarded as an excellent way of keeping merchandise in the mind of the owner. Novelties include calendars, blotters, special pieces, pencils, etc., and while excellent good will builders, are apt to be expensive in the cost of the unit of circulation.

Programs.—Program advertising has its chief exponent in the theatre program. In addition to this, programs for other events such as baseball games, football games, boxing matches, charity affairs, etc., constantly call for advertising expenditures upon the suggestion that these programs reach people in a pleasure mood and that this type of medium is effective for people in the mood to be entertained. The difficulty with most programs is that they are not well conceived and receive poor distribution. With two or three exceptions, no scientific circulation has been built for programs as a class and the advertiser must be cautious in making his selection.

Demonstration and Sampling.—Demonstration and sampling involves (a) calls at the home, and (b) demonstration in stores.

For household products sampling offers actual use of the product and is rated as effective but costly. Store demonstration is a sale preliminary that permits of thorough education to create desire, with the means of satisfying desire immediately at hand. But a consideration of these factors more properly belongs to the merchandising aspects of a campaign and should be studied in reference to the merchandising plan rather than an analysis of advertising media.

Window and Store Display.—The window is the eye of the retail store and the window display is the magnet above all others which draws people into the store. It is the chief means of publicity for the retail merchant and calls for careful study of decorative effects. For the retail store, the window decorator should be a man intelligent in the analysis of human nature, but artistic in the presentation of merchandise.

The window offers great opportunities for the national advertiser to identify a given store as the outlet for his product. The advertiser's problem is to construct material which at once advertises his product and builds prestige for the store. Too frequently window displays call attention to one product only, without regard for harmony of surroundings, with the consequence that there is a heavy wastage in window display material. Moreover, window display too frequently neglects seasonal and topical appeals, due to the difficulties that the

national advertiser has in handling the shipment of displays to the outlets.

Modern window display should be so built as to utilize the attention effects to be obtained by spectacular or harmonious illumination. Light attracts and draws. It is stimulating in influence. Cleanliness, disorderliness and sham are revealed by its influence. Moreover, different color lighting appeals to our imagination. It permits an interpretation of goods wherein our emotions can be stimulated to the point of wish. Stores on that side of the street most powerfully lighted have a pulling power against the more dimly lighted. Progressive advertisers cannot afford to neglect investigation regarding the effect of illumination in selling their product.

Catalogs.—Catalogs form an important factor in the advertising of the manufacturer with a large line or a line that is highly technical. The catalog is of prime importance to the jobber and to the mail order house, which does most of its business through the mails.

In many cases advertising is directed to produce inquiries for catalogs from which the consumer may buy. This is true in the case of seed houses, who each year advertise their catalog rather than the actual seeds which are to be sold. The object of the advertising is to build up a list to which catalogs may be mailed annually and the catalog becomes the salesman for the house.

Catalogs of mail order houses have been tremendous sales builders in the past, but the development of good roads and the increased use of the automobile have somewhat diminished the territory in which mail order catalogs can operate effectively.

Summary.—In conclusion it may be said that the advertiser, then, has the task to determine; first, the relative merits of the different advertising media; second, the quantity of space necessary to reach the class or classes of people desired. Moreover, the character of the campaign itself may be such as to modify the quantity or quality of the media selected. For instance, a campaign may not only be general and national in scope, but it may supplement this effort with both sectional and local appeal.

The outstanding characteristics in the selection and the use of advertising media is the great number of variables with which the advertiser has to contend from the inception to the consummation of the campaign. Nevertheless, in developing advertising strategy to create sentiment and to establish conviction regarding the merits of goods, there are certain basic ideas which need constant measurement in helping the advertiser to keep his sense of direction as well as to modify his plans in relation to new situations constantly developing. The following factors might be classified as variables, the interpretation of which will assist the advertiser in sustaining a balanced relation and consistency in his efforts:

(a) Competition may necessitate change in strategy by compelling any one or all of the following policies to prevail:
   1. Increase in size of advertisements.
   2. Use of different media.
   3. Modification of advertising copy as to frequency or kind of appeal.
   4. Withdrawal of advertising effort.

(b) Style changes which imply an adjustment of goods as to form and quality to the spirit of the times may bring about resistance on the part of wholesaler or retailer to the efforts of the advertiser. The advertiser must meet this situation. For instance, retailers at first refused to buy and to push colored kitchen utensils. A certain manufacturer in self-defense went to the public thru the *Saturday Evening Post*. Dealers soon sensed the changed sentiment of the public and began to stock the goods.

(c) Consequential changes in living conditions are determinants in establishing new purchase incentives on the part of the groups affected. For instance, the introduction of small living or dining rooms in house or apartment construction affects the sale of pictures, book cases, clocks, furniture and rugs. Or as in goods, the extent to which housewives buy in terms of calories or vitamins instead of custom or tradition changes the

meal as to content and consequently the use of kitchen equipment. Red meats have been decreasing in sales, while eggs have increased. Wheat bread is in competition with other foods. Fresh vegetables are vying with canned goods. These changes are consequential either in intensifying or modifying advertising policies.

(d) The effect of the uses of goods already sold is consequential in determining a definite psychology with which other and different business groups must deal. For instance, the co-operative apartment house becomes competitive with other forms of real estate. Or recognition of the value of sun light lamps in the home will modify room or bath construction to take care of these lamps. Pressure is now being brought to bear upon architects to create homes in which goods can be used conveniently and artistically. Sunshine, radio, television, the airplane, the pianola and the electric stove in terms of more convenient homes have yet to be synchronized in relation to the masses. Yet the implication of their use in good form is at work helping to influence and modify our building structures.

With statistical data analysed and interpreted in relation to each of the previous factors, a fundamental basis for the purchase of advertising space has been established. The total amount of space to be used in relation to any one media, once it has been selected, is determined by the psychological analysis which considers the amount of space necessary to get maximum attention at minimum costs. In addition, such an analysis necessitates an evaluation of the following derivative factors:

(a) Number of advertisements to be run involving size and color in relation to maximum attention.
(b) The psychological implications of repetition and change.
(c) Time span to be run in terms of days, weeks, months or seasons.
(d) Character of the medium in question in relation to competitive factors in the same medium.
(e) Evaluation of copy in terms of appeal.

Once the specific advertisement has been reduced to its space and time limitations as previously outlined, the basis of a technique has been established to carry the campaign into effect.

QUESTIONS

1. What, in your mind, are the four most important kinds of advertising in the order of their importance? Why? Discuss.
2. What are the general characteristics of the following types of advertising media:
   (a) Broadcasting
   (b) Trade Papers
   (c) Premiums
   (d) Programs.
3. What is meant by class magazine advertising?
4. Find out the approximate prevailing prices charged for the following advertising media:
   A. Literary Digest — Harper's Magazine
   Time — Atlantic Monthly
   World's Work — College Humor
   Saturday Evening Post — Liberty
   Woman's Home Companion — The Ladies' Home Journal
   B. Outdoor advertising space in your community.
   C. Street car card space in your community.
   D. Cost of radio broadcasting coverage.
   (This question will require personal investigation.)
   E. Cost of newspaper advertising in your city.
5. What is implied in the following:
   (a) Broadcasting technique
   (b) Network broadcasting
   (c) "Spot" broadcasting.
6. What are the essentials of successful broadcasting as an advertising medium?
7. What is the advantage of "sound movies" to the advertiser?
8. (a) What are the essentials of window and store display? Discuss.
   (b) How does competition affect window display?
9. Name and discuss four factors constantly modifying the advertiser's selection of media.

PROBLEMS

1. Analyse and classify the inherent characteristics of the following goods in relation to the selection of advertising media:
   1. Bonds
   2. High grade books
   3. Liniment
   4. Soap
   5. Breakfast food
   6. Summer camps
   7. Furniture
   8. Oil.
2. Analyse the kinds and quantity of advertisements appearing in the newspapers of your community over a period of three weeks. From your study determine:
   (a) The buying habits or tendencies of the consumers as to the days of the week which the papers serve.
   (b) The different kinds of advertisements appearing in the evening and morning papers.
   (c) The prevailing difference in the tone of advertising in the different papers.

COLLATERAL TEXTS

"The Buckeye Book of Direct Advertising." Published by the Beckett Paper Co.
"Outdoor Advertising," by Outdoor Advertising Association.
Godinez, "Display Window Lighting."
Borden, "Problems in Advertising," Chapter VII. A. W. Shaw & Co.

CHAPTER XII

THE ILLUSTRATION AND MECHANICAL REPRODUCTIVE PROCESSES IN ADVERTISING

A

THE ILLUSTRATION AND ART WORK

Psychology of the Illustration.—Where words fail to stimulate interest, pictures are more likely to succeed. A decidedly attractive illustration will be seen and often establish conviction and sell goods where cold type matter alone will be met with indifference. The cartoons in our daily papers are important factors in creating sentiment or in thrusting a philosophy of the prevailing political or social situation into the intelligence of their observers. To many children, the "funny pages" of the Sunday newspapers have become almost an obsession. It would seem that the illustration, with the possibility of picturing or correlating a variety of sensations at one time, can be so aptly adjusted to the mind of the public that even "he who runs" may receive the message. It might almost be said to be axiomatic—*that it is natural for the masses to think in terms of concrete pictures.*

London, three hundred years ago, permitted each tradesman to use a symbol of his particular goods to be hung before his door. Business organizations in Brussels of the Old World took the form of guilds. These guilds, in turn, symbolically modified the architecture of business structures. Thus thought is given final meaning when stimulated and sensed in the picture of a concrete thing. As such, these symbols or forms hold a constant relation to our deeper art impulses. It is one way by means of which we receive impressions and receive the message which their content implies. Again, our universal appreciation of the moving picture is indicative of the mind's tendency easily to grasp the drama being unfolded in terms of successive pictures. Each specific setting with its narration gives almost instantaneous meaning to the continuity of the story

being presented. Or, again, as in moving pictures, when the minute life within a drop of water, the unfolding of beautiful flowers, the most exacting color detail of a coronation celebration, or the ferocious and yet majestic lions of Africa shown in their native haunts are brought entertainingly before us, we sit in a state both of wonderment and pleasure. But wonderment or pleasure are likely to lead to thinking, and thinking leads to action. Thus, if we combine in an advertisement both illustration and text, such that they supplement each other—or even better, if we can so climax the illustration that the article stimulates interest and incites the reader to read the entire advertisement, then the illustration has served its true commercial purpose. The advertiser's task, then, is to unify both illustration and reading matter in form, meaning, and climax.

Union of Illustration and Text.—In the use of the illustration, one danger is to be guarded against. Generally speaking, the illustration should not be such as to take one's thoughts or associations away from the specific article or thought being dramatized. There are times when the face of a beautiful girl is not appropriate. Illustrations should aim to accentuate the talking points of the appeal immediately related to the sale of the article or the proposition being featured. Humor or technical knowledge, for example, should not be appeals themselves. They should be organized as incidental factors contributory to some major idea wherein the advertiser simply uses these in attempting to get the will of the reader in an act of purchase. Or,—as in the instance of a calendar, although yearly in its appearance, its aim is to build good will successively and cumulatively until looking for the calendar becomes a yearly habit. Such an attitude of acceptance implies form acceptance and it is to be hoped respect for the advertising appeal being carried.

Two Purposes of an Illustration.—The illustration may serve one of two purposes in an advertisement; either it may prove an example in the sense that the illustration and the text tell the same story, or the illustration may be supplementary to the text in the sense that the advertisement is only fully comprehended when both text and illustration have been read. In either construction each should so explain or re-enforce the other as finally to produce a feeling of unity.

Hamlet has said, "Suit the action to the word, the word to the action, with this special observance, that you o'erstep not the modesty of nature." In advertising, we are "to suit" the illustration to the text and text to the illustration, else we may divide the attention and likewise the self and so confuse the reader.

Having clearly in mind the advantage of illustration, the need for originality in relation to a concrete self-interest appeal, and the combination of text and illustration, so climaxed, as to produce the best impression, let us proceed to an analysis of the possible relations which can exist between the illustration and the text matter as consequential form factors working toward the accomplishment of unity.

Advertising and the Relative Size of Illustrations.—Competition among advertisers is often a modifying factor in the construction of each specific advertisement as to size, kind of copy, and character of illustration. In addition to this factor, the following theories are suggested as to the ratio of emphasis which it is possible to maintain between illustration and text:

1. The more artistic or sensory the appeal involving the play of imagination and the fanciful, the greater the amount of space needed for the illustration. Sensory appeal registers best as to quality and degree by means of an illustration.
2. The more scientific and the more involved the idea to be gotten over, the greater the demand for accurate illustrations, with respect to mechanical content, purposes, or details. These should be balanced by an equivalent amount of space in the form of text matter employing "reason why" copy. The general impression should be informative and instructional. The legend should be terse but complete.
3. The greater the need to show different parts of the article for instructional purposes, the greater should be the attention factor of the illustration over the text. In this kind of composition, the text becomes secondary,

yet gives meaning to each specific illustration. Consequently, an illustration of this nature demands a greater use of space.

4. The more intellectual or argumentative the message, appealing more to intelligence than instinctive emotion, the greater the amount of space needed for copy and text. In this form of advertising composition, the illustration is secondary to the written or typographical matter.
5. The more awe-inspiring or vision-impelling the idea to be gotten over, working upon the spirits of men, the greater the need to interblend both illustration and text so that both are an absolute interpretation as to unity of form and interest. This kind of appeal demands highly intensified display suggestive of the spirit of publicity. This form of composition is potentially capable of conveying the greatest number of impressions and appeals instantaneously. *It is imperative that maximum attention and interest be secured.* This calls for the work of the finest artists and the most dynamic advertising writers.
6. The greater the competition and the more familiar the public with the article, the greater the power of the illustration in emphasizing the merits of the goods already appreciated by the public. This psychology demands originality and freshness of appeal, but not exaggeration; imagination, *but not* falsehood.
7. The greater the competition and the greater the necessity to get an idea over opportunely or immediately, as in a bargain sale, the greater the demand for a dramatic setting. Here thought becomes paramount. This implies emphasis on the text supplemented by dramatic elements within the illustration secondary to or serving as an adjunct to the main idea to be gotten over.
8. The greater the ignorance of the public, the greater the need for the illustration, but supplemented by copy. This psychological state does not permit presenting too many ideas at one time, hence the effectiveness of the illustration.
9. New ideas or scientific concepts permit and require greater emphasis on copy as news. Or, in other words, the nearer the appeal to news, the more secondary becomes the need of an illustration.
10. The more artistic, imaginative, and competitive an article, the greater the need for the use of color and fine art work. The greater the use of color in a single advertisement, the greater the need for absolute harmony between illustration and text.
11. The greater the knowledge of the product on the part of the public, the less need for detailed description. Hence the illustration should be primary and the copy made secondary. However, such a state of mind demands quality art work of the highest order. An illustrated advertisement appealing to our idea of quality and inherently interesting, tends to meet with approval regardless of prevailing competition. This immediate "quality feel" is often a decisive factor in purchase regardless of the actual merits of competitive goods. Quality impressions, simply because *they are* quality, are thus compelling, and force immediate sales. This kind of quality appeal takes on a habitual reaction and often knows no inhibitions.

In advertising construction, then, the different aspects which the advertiser and artist attempt to harmonize in relation to appeal are: illustration, text, white space, color and paper, as to texture, in relation to the specific medium being used. The two extremes in advertising arrangement are the following: first, the advertisement consisting of copy alone, and second, the advertisement consisting predominantly of the illustration.

Cooperation Between Advertiser, Artist, and Printer.—There is often too little sympathy between advertiser, artist, and the printer. The advertiser with a vivid imagination and limited expense account has an idea, the artist is often incapable, and the printer is limited in equipment. In attempting to reproduce the idea of the artist, human weaknesses and physical difficulties often result in work disappointing to all parties concerned. But it is here that the advertiser is asked to display his intelligence. He should know when to allow his own judg-

ment of workmanship to be overruled by either the artist or the printer. Cooperative sincerity of purpose for the production of excellent work is the spirit which should unite them in their combined efforts. Mutual respect and sincere criticism are necessary human qualities in order to get the best results. When the association of these three people is not characterized by such qualities, it is better that they separate. Moreover, a change in printer or artist on the part of the advertiser should not be based primarily on money. Workmanship and results are the most important factors. Often the most expensive art work or printing will bring the greatest returns. However, the executive of many a business often lacks sympathy with the advertising man. He often lacks appreciation of the creative and physical factors involved in advertising construction. He bases his judgment of the transaction solely on the costs. Art galleries, cameras, posters, school training, moving pictures, generously illustrated books, and individual travel are among the influences combining to educate the masses into an appreciation of good pictures. The advertiser is asked to be an expert in satisfying the æsthetic taste and standards of prospective customers. Executives and advertising men should think in these terms when evaluating advertising costs. Translating an advertising idea into its mechanical equivalents of pictures, paper, ink, and media is more easily done when the mechanical processes are passed upon by those who are really competent to know.

Size of a Reproduction.—It is often desired to get some conception of the size of the reproduced illustration, especially if it is to be decreased in size. This can be ascertained as follows in Fig. 55: A line is drawn from the lower left-hand corner (A) to and passing thru the upper right corner of the picture (C). If the picture is to be reduced to a given width (AB′), and it is desired to find what the height would be, measure off the width along the lower edge from the lower left hand corner (A to B′); from the point (B′) a measure is made vertically upward to the diagonal line and the exact height will be obtained (B′ C′). If the height is given and the width is unknown, measure from the lower left corner to

the desired height (AD′) and then across to the diagonal line (D′ C′).

In considering the illustration, an accommodating camera will handle any drawing of reasonable dimension. It is much

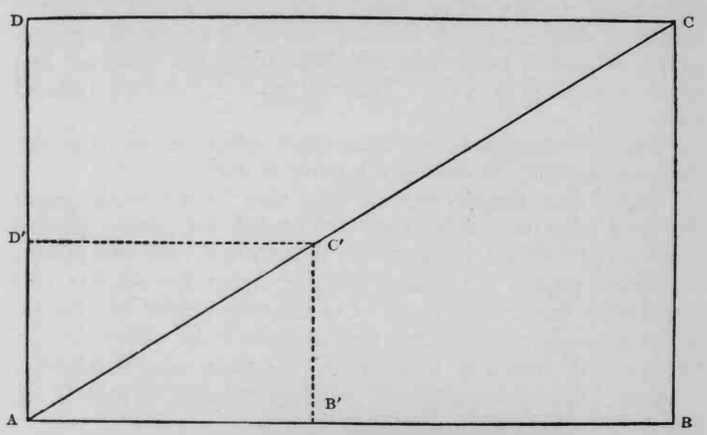


FIG. 55.—Method of finding proportions

Courtesy Indianapolis Engraving Co., Indianapolis

FIG. 56.—This illustrates how the diagonal method of scaling a picture works out

easier to reduce the size of the drawing than to enlarge it. If a drawing happens to be too small, a new drawing of a larger size is advised. Where the drawing is enlarged, the defects become magnified and the results are often unsatisfactory. If

other than proportionate changes are desired, the illustration should be re-drawn.

Concretely, if a photograph 8″ x 10″ were to be reduced to 4″ x 5″, the line drawn from A to C′ would show its natural reduction. In the event that a greater height and a shorter length is desired, it can be obtained by cropping the photograph at one or both ends and then drawing a diagonal line from A to C (Fig. 55). This will give the desired reduced size.

Fig. 56 constitutes an illustration which shows how the diagonal method of scaling a picture is done.

Paper and Engravings.—From time immemorial, paper has been used to convey human thoughts for future generations. The earliest papers were made from vegetable fibers. The finest papers today used for permanent records are still made from fine linens alone. For cheaper papers the nature of the message not requiring the permanency of pure linen, an admixture of cotton or wood fiber, commonly termed sulphite, is used. The great mass of ordinary printing papers is of wood fiber alone.

There are three elements ordinarily looked for in a sheet of paper for printing purposes; namely, color, surface, and strength. Quality is necessary when both sides of the paper are printed upon. The nature of the matter to be reproduced either as illustration or type calls for a nice sense of discrimination of the above factors.

Among the problems rising in connection with the choice of proper paper are the following:

1. An entirely different paper is needed for an envelope stuffer than would be used for a pocket calendar even though the picture and text were the same.
2. A paper for a fine letter head or direct mail advertising would differ from that used for a 24-sheet lithograph poster. There are great variations in the costs of these different papers.
3. Card boards are made in various ways to meet the requirements of their purpose. A car card or a folding box requires essentially different stock than a window display or a counter card. Card boards are clay-coated, pulp-coated or sheet-lined and pasted, depending on the surface and the rigidity required in relation to the purposes for which they are to be used.
4. Newspaper is made of ground wood and is rough and coarse. Its cheapness lends itself to reading matter transitory in nature. The paper itself has no lasting quality. The advertiser is compelled to adjust his mechanical processes to this kind of paper.
5. Magazines and books are printed on paper known as machine finish. This paper is made of a wood pulp base and has more surface and sizing than the ordinary news. A journal like the *National Geographic* requiring fine color reproductions must use a highly coated book paper. The coating consists of an admixture of clay and casein which gives a surface required by the finest engravings. The presence of this coating is usually evidenced by its peculiar odor. The nature of this paper is not permanent.

Artist's Work.—Retouching of Photograph by the Artist. —Retouching of photographs begins with the plain photograph as a base. The commercial artist has the task to bring out clearly the details of construction, to eliminate reflections, and to correct minor distortions. Good retouching results require the best photograph possible in order to reduce the work upon the original photograph to a minimum. When poor photographs are used, it is often necessary to paint over a considerable part of the entire surface in order to bring the copy to a uniform tone value with necessary highlights and shadows for contrast. Poor photographs detract from the naturalness of the photograph. Moreover, they also add greatly to the expense.

Price for Artist's Work.—In retouching photographs the cost of the artist's work depends upon the quality of the photograph; that is, whether it has many reflections, whether the details are plain and distinct or whether there are any distortions to correct. It is also affected by the value of the article of merchandise itself in its artistic requirements and in relation

to the quality of the catalog, booklet or broadside to be used.

Sketches.—Many business concerns have little appreciation of the length of time required to prepare sketches and drawings. Just why a business man should expect to have preliminary sketches drawn without expecting to pay for them is difficult to understand. Artists are employed in art departments at stipulated salaries. These salaries should be paid by those for whom the artist renders a service. In order to appreciate the creative aspects of his work involving time and expense in the preparation of sketches, the following routine is illustrative of the work done. A sketch of a trotting horse attached to a sulky is desired. This sketch cannot be drawn from memory. Information is needed regarding the detail of the construction of the sulky as well as the specific position of the horse in trotting. A considerable amount of time is necessarily consumed in securing even this simple information. Yet the final effectiveness depends upon the accuracy of these details. The engraver has to determine the relative costs, for he obviously cannot afford to make a ten-dollar sketch on what is often only a chance to get a twenty-dollar contract. When an order is placed for a design or illustration, the following steps are involved: Sketches are prepared for approval of the customer. Should these not prove satisfactory, desired changes, and, if required, new sketches are made. Charges should be made accordingly.

In placing orders for drawings, all possible information should be furnished as to ornamental or conventional designs, style of lettering, and whatsoever other information as will prove helpful. It is also advisable for the buyer, whenever possible, to indicate how much money he is willing to spend on the sketches.

Cover Designs.—Distinctively designed covers for catalogs and booklets are pertinent in gaining the attention of the buyer. If it is an attractive design, harmonious in color scheme, and printed on the right kind of cover stock, the catalog is often both read and filed away for future use. It is usually the cover with poor type arrangement and distasteful color scheme which finds its place into the waste basket. Before submitting color sketches for cover design, it is necessary

to know the size of the catalog both in width and height, as well as the wording to be used. Before beginning the work, the buyer is required to decide whether he wishes a conventional or an ornamental design, and the color and the finish of the cover stock to be used. These details should always be specified.

Embossed Covers.—There are two kinds of embossing plates which give relief effects for booklet or catalog covers: the brass die embossing plate and the zinc embossing plate. A brass die embossing plate such as used on many covers is hand-cut in brass. It shows two or three depths in the embossing and gives a clear, sharp embossing edge. A zinc embossing plate costs less money than a brass die embossing plate. Instead of the zinc plate being hand-cut as in brass, it is a positive etching etched deeper by nitric acid. The zinc embossing plate will not permit of two or three depths, nor such sharp lines as are obtained in the brass embossing plates. It will also not stand a long run in printing.

Pen and Ink Drawing.—Pen and ink drawings are made for cover designs, advertising ideas, trade-marks, and signatures to be reproduced by zinc etchings. They should always be made with India ink on white paper stock. If made with ordinary writing ink, which is not absolutely black, it is impossible to secure a good zinc etching. If the ink is of a decided bluish tint, it is impossible to produce a zinc etching. Where vigorous black effects against white are wanted, pen and ink drawings are most effective. Zinc etchings cost less than halftone reproductions. The quality of paper to be used determines the use of the zinc etching. The cheaper the paper, the greater the necessity for pen and ink sketches duplicated by means of zinc plates.

Pen and Ink Drawings Made from Photographs.—To save the cost of a pencil layout, in making a pen and ink drawing of an article of merchandise, a photograph or wash drawing can be re-photographed and a silver print made from the negative. This silver print then takes the place of a pencil layout. As a process, it saves time in making preliminary tracings or lead pencil sketches. Moreover, it immediately establishes correct proportions in relation to perspective. By means of

this process, a pen and ink drawing is produced at a moderate cost.

Photographs.—The basis of all good half-tone illustrations, other than those made from wash drawings, is the *photograph*. The use of the best photographs is advised, for they are free from distortions, and free from bad reflections. A good photograph will always show more detail. The work done by professional photographers is free from defects. The trouble with photographs made by amateurs is caused either by cheap lens or a lack of experience and misunderstanding of the preparatory factors. The greatest faults in photographs made by amateurs are distortions, bad reflections, and lack of clear details—all of which increase the cost in retouching the photograph. A warning should be given, however: never write with a hard pencil on the back of a photograph that is to be reproduced.

Paper for Photographs.—In retouching photographs, the artist uses a black and white velox print with semi-mat surface. Photographs having a reddish cast always present peculiar difficulties in photographing. If the prints are toned red, they give different color values in the half-tone engravings. A black and white photograph on gelatine paper, smoothly burnished with intense shadows and bright high-lights, will make the best half-tone reproduction.

Wash Drawings.—Where photographs are greatly distorted, wash drawings are always used. In the case of an article of merchandise which has been impossible to photograph or where blue prints or tracings are the only records of detail that can be obtained, a lead pencil sketch of the article is made to give the right perspective and detail. When once this pencil drawing is mechanically and technically correct, it is then washed in by the artist either by hand or by means of an air brush. The latter is an instrument used in laying colors on the copy by means of compressed air.

Wash Drawings of Buildings and Plants.—It is impossible to make photographs of many large buildings which give an adequate conception of their size or details of construction. The photographs of long or high buildings are likely to be found somewhat distorted. In either of these cases, wash

drawings are made by the artist from actual lead pencil sketches of the building or from photographs showing specific details.

Avoid dead unburnished copies or photographs containing a bluish tone. It is almost impossible to make perfect work from rough paper, mat finish or gray photograph. In selecting photographic prints for copies consider the following: solio papers or any of the print out papers, toned to a black and white are good. Aristo-platino paper does not reproduce well. Velox paper (glossy) is the best in its class of papers, if developed to a greenish tint; carbon velvet is also good; Platinum paper (smooth) with good black color makes a good copy; sepia color makes a poor copy. Negatives and tin-types should never be offered as copy. It requires extra expense in re-photographing the half-tone or making refixed photographs of the negative. Unfixed photographs or proofs should never be sent to the engraver, as they turn black when exposed to the light.

A

THE ILLUSTRATION AND ITS REPRODUCTION

QUESTIONS

1. Why is the illustration so important to the advertiser? Discuss.
2. What two purposes may an illustration serve in an advertisement?
3. A. How does the fact of an article being any of the following effect the use of an illustration or the use of text matter:
   (a) Perfume
   (b) Hot water bottles
   (c) Dish washer
   (d) Laundry machinery
   (e) A book.
   B. How does advertising competition affect the use of an illustration?
4. A. What are the elements in the situation which make it important for the advertiser, artist, and printer to cooperate in their advertising efforts?
   B. Should advertisers buy printing on costs? Discuss.
5. Discuss the important factors regarding the use of paper in advertising?
6. Who should pay for experimental advertising sketches? Why?
7. Define and explain the use of two kinds of embossed color effects.
8. What is the use of pen and ink drawings in advertising? Show their relation to the use of the illustration.
9. How can pen and ink drawings be made from photographs? Under what conditions are they used?
10. Explain the uses of the following factors involved in the mechanical processes used in the illustration:
    (a) Photographs
    (b) Wash drawings.

B

MECHANICAL PROCESSES IN THE REPRODUCTION OF THE ILLUSTRATION

The original form of any illustration to be used for printing reproduction may consist of a sketch containing pen and ink drawings, a wash drawing, a water color, an oil painting, a radiograph or a photograph. Let us proceed to an analysis of the different processes of reproduction significant in composing effective advertisements.

Reproductions of the Illustration.—In newspapers and magazines there are five kinds of processes used in developing the illustration for printing reproduction: first, a zinc etching or line cut engraving process which is a reproduction of any pen and ink drawing, pencil drawing, brush or crayon drawing in lines or tracing, but not a blue print; second, the half-tone engraving process which is a reproduction made from photographs, or, negatives direct from any object, or, wash drawings containing all the different color values of the object to be reproduced in black; third, the woodcut engraving process which originally consisted in a drawing upon a block of wood; fourth, the Ben Day Process which permits the insertion of shades or densities as backgrounds; fifth, a so-called combination process which is usually part half-tone and part line etching, although the "combination plate" is often used to define different kinds of plates when more than a simple half-tone process has been used to secure a special effect.

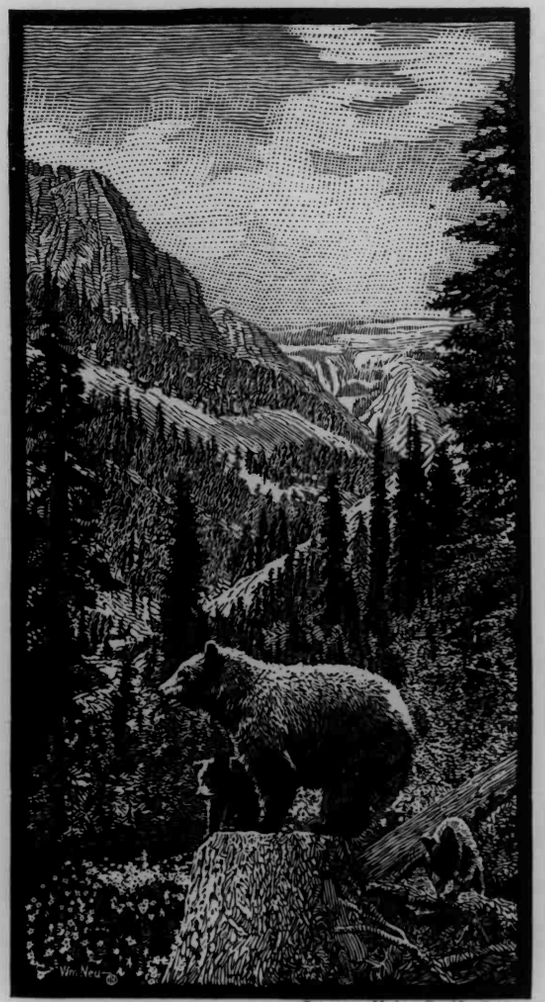
Line Etchings on Zinc.—Where strength, clearness, character, and beauty can be emphasized by means of black and white contrasts, the line drawing by a skilled artist is one of the most effective media. The purpose in making a zinc etching for reproduction purposes is to make the lines of these drawings stand out in relief. The effective reproduction of any line drawing requires that the lines be sharply defined. Due to its inherent characteristics, a line etching has the element of contrast within it. Psychologically, the reader passes somewhat abruptly from shadow to light with accompanying moods and impressions. Shading effects are more suggestive

than actual. Weak, imperfect lines and shades do not lend themselves to distinct and artistic effects. Line etchings under a skilled artist and engraver can be made to reproduce the soft and artistic atmosphere of wood engravings. The line etching possesses two outstanding characteristics: first, it permits a greater number of sizes in reproduction without introducing defects; second, it lends itself perfectly to color reproduction. Line color engravings, however, are necessarily without blended effects and, as already stated, pass abruptly from one color to the other.

The mechanical steps in making a zinc etching from line drawings are as follows: The copy is placed before a camera and a negative obtained. No screen as in the half-tone is used. This negative is usually printed upon a zinc plate, though for finer effects copper is used. The zinc between the photographed lines is then removed by the use of nitric acid until in the etching bath the proper printing depth has been obtained. The zinc plate is ordinarily about one-sixteenth of an inch thick. In etching and routing the plate, care is taken that the parts which are to show blank are cut deep enough to avoid background smudging in printing. This process also helps to eliminate defects in workmanship. Many thousands of impressions may be made from the zinc etching, but if the illustration is to be used extensively and over a long period of time, an electrotype should be made from it. However, a paragraph taken from the "Process of Electrotyping," by Hanson & Company of Philadelphia, gives another economic aspect of electrotyping in relation to zinc etchings. It states:

"While primarily the electrotype is a means of faithful duplication of type and engravings, and therefore not a substitute for either, there are many occasions where printing from original type and engravings even on single, limited runs, is not advisable, and electrotypes are used to considerable advantage.

"Too frequently not one, but many printings, are made from original type and engravings, involving not only resetting of type and handling, but ordering of duplicate engravings, due to wear or damage in previous printings. In practically every such instance it will be found that the use of electrotypes



Courtesy Union Pacific System

FIG. 57.—Effective simple sketch of black and white lines

saves more than their cost—in time, labor, materials, and conveniences.

"It is to the advantage of every user of printing to order electrotypes frequently—in the majority of instances where there is any likelihood whatever of repeat runs or editions. The result is greater economy not only in ordering, but at every point where type and engravings must otherwise be handled, stored, shipped or used, before, during, and after printing."

Fig. 57 is a simple pen drawing consisting of black and white lines. Electros can, in turn, be made from the zinc plate. In this illustration the old-time wood cut effect has been imitated. It will be observed that the cloud effect is obtained by the use of hand tooling. These effects may or may not be in the original drawing. The use of line etchings is generally restricted to the following: trade-marks, drawn lettering, borders, and artistic pen or pencil sketches.

Ben Day Process.—The Ben Day Process is a method of making plates which will print tints by means of dots or lines.

It is a mechanical process and is almost always used in connection with line plates. The Ben Day tint can cover all or certain parts of the subject and a number of different patterns can be used on the same plate.

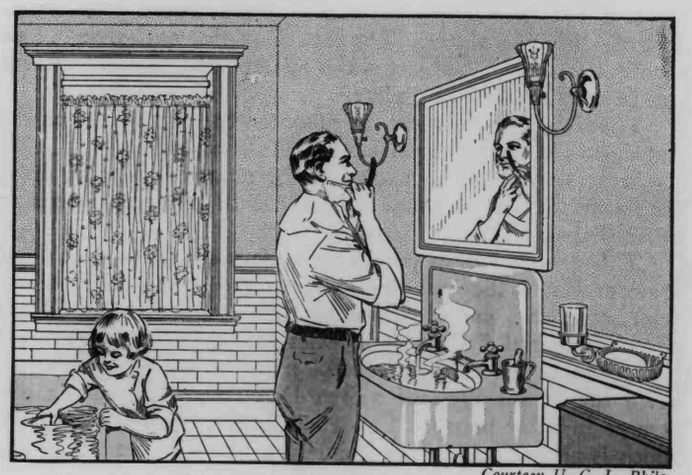
The Ben Day tints may be made on the same plate as the drawing or they may be printed in different colors.

Some very beautiful effects can be obtained, ranging from the fineness of the half-tone dots to coarse patterns of lines or other shapes.

This process makes possible a variety of effects which add considerably to the attention value of the illustration. Character, emphasis, and clearness are often obtained by the use of these special backgrounds where the original illustration has failed in creating a forceful impression upon the mind. With the introduction of a Ben Day screen, notice the difference in effect between Fig. 58 and its companion, Fig. 59, which is an example of one color Ben Day Process and which shows the combination of the Ben Day Process and line drawing. Fig. 60 shows a number of Ben Day shading mediums. Fig. 61 is in two parts each printed from a line cut; the lower

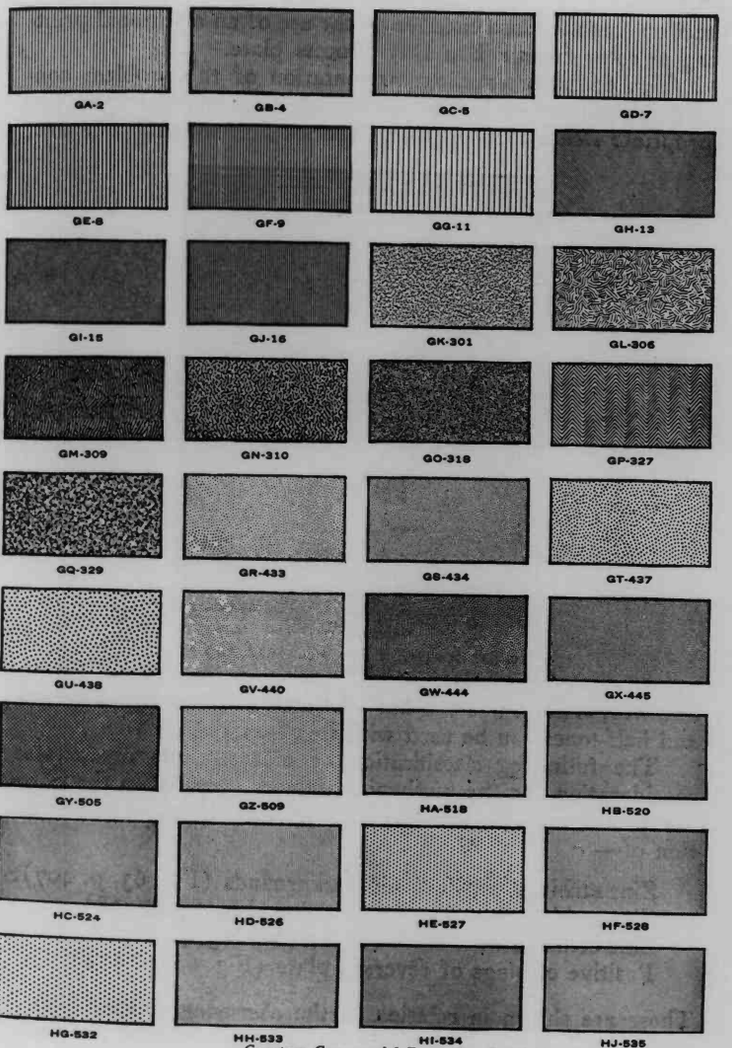
Courtesy U. G. I., Phila.

FIG. 58.—Best for cheap paper



Courtesy U. G. I., Phila.

FIG. 59.—Ben Day screen



Courtesy Commercial Engraving Publishing Co., Indianapolis.

FIG. 60.—A variety of Ben Day shading mediums

section is made more effective by the use of an additional printing in color from a Ben Day Process plate.

Fig. 62 is an excellent presentation of the problem confronting the advertiser in attempting to select the most appropriate Ben Day background for his illustration. The urn,

Courtesy Furse and McKirryher

FIG. 62.—Samples of Ben Day backgrounds applied

however, is not a line cut, but a half-tone. Thus both line cuts and half-tones can be used with Ben Day tints.

The following classification of different cuts necessitates consideration for the mechanical factors involved in the effective use of each kind of zinc etching. Following is a description of—

Zinc etchings with grained backgrounds (Fig. 63, p. 407).
Zinc etchings with Ben Day border (Fig. 64, p. 408).
Zinc etchings with black border (Fig. 65, p. 409).
Positive etchings of reversed plate (Fig. 66, p. 410).

These are shown in relation to the *character* of the original sketches which should be used, *when and why* they are used,

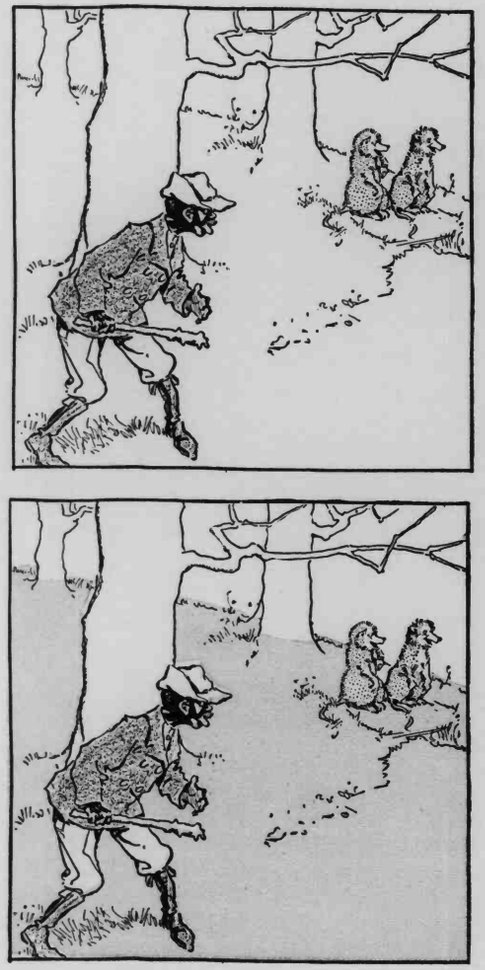


FIG. 61.—Ben Day color process

the kind of paper which can be used most effectively, and *cautions* regarding their use. Let us analyse each kind of engraving in terms of the above factors.

ZINC ETCHING WITH GRAINED BACKGROUND

(Produces an effect of two colors with one printing)

Made From.—Pen and ink drawing and type matter.

Where Used.—Newspapers, magazines, catalogs, and circulars.

Why Used.—For the reproduction of two-color effect by one impression of the printing press. Since a zinc etching with

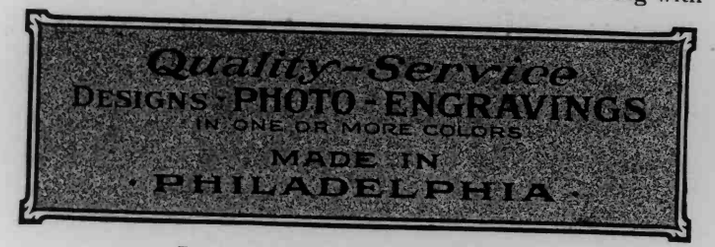


FIG. 63.—Zinc etching with grained background

grained background is produced in the making of the plates it is not necessary to have a grained effect in the pen and ink drawing or type matter.

Paper.—Any kind of paper.

Ink.—Any kind of ink.

Caution.—Cannot be made from blue prints, brown prints, wash drawings or photographs. Cannot be made from any copy printed in blue ink or printed on red or yellow paper.

A zinc etching with grained background should never be enlarged over twice its original size. Enlargements magnify the imperfections of the copy and tend to make the lines of the zinc etching ragged. A zinc etching with a grained background should not be reduced over four times the size of the copy, unless the lines of the copy are heavy enough to permit being reduced to one-fourth of their width.

INTENTIONAL SECOND EXPOSURE

the kind of paper which can be used most effectively, and *cautions* regarding their use. Let us analyse each kind of engraving in terms of the above factors.

ZINC ETCHING WITH GRAINED BACKGROUND

(Produces an effect of two colors with one printing)

Made From.—Pen and ink drawing and type matter.

Where Used.—Newspapers, magazines, catalogs, and circulars.

Why Used.—For the reproduction of two-color effect by one impression of the printing press. Since a zinc etching with

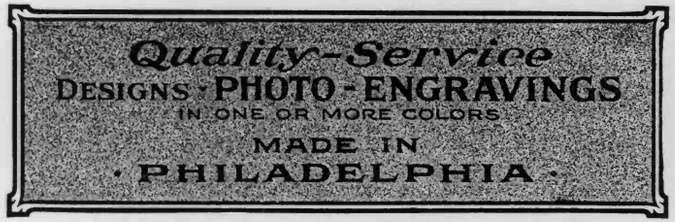


FIG. 63.—Zinc etching with grained background

grained background is produced in the making of the plates it is not necessary to have a grained effect in the pen and ink drawing or type matter.

Paper.—Any kind of paper.

Ink.—Any kind of ink.

Caution.—Cannot be made from blue prints, brown prints, wash drawings or photographs. Cannot be made from any copy printed in blue ink or printed on red or yellow paper.

A zinc etching with grained background should never be enlarged over twice its original size. Enlargements magnify the imperfections of the copy and tend to make the lines of the zinc etching ragged. A zinc etching with a grained background should not be reduced over four times the size of the copy, unless the lines of the copy are heavy enough to permit being reduced to one-fourth of their width.

ZINC ETCHING WITH BEN DAY BORDER

Made From.—Pen and ink drawing and type matter.

Where Used.—Trade papers, general magazines, better grades of mail order publications, farm papers, and the better class of catalogs and circulars.

Why Used.—For the reproduction of two-color effect with one impression of the printing press. A zinc etching with a Ben Day border is reproduced in making the plate. It is not

FIG. 64.—Zinc etching with Ben Day border

necessary to have the Ben Day effect in the pen and ink drawing or type matter.

Paper.—Magazine text, supercalendered book, English finish, plate, antique finish and coated papers.

Caution.—Cannot be made from blue prints, brown prints, wash drawings, or photographs. Cannot be made from any copy printed in blue ink or printed on red or yellow paper.

Zinc etching with Ben Day border should never be enlarged over twice its original size. Enlargements magnify the imperfections of the copy and tend to make the lines of the zinc etching ragged. Zinc etching with Ben Day border should not be reduced over four times the size of the copy, unless the lines of the copy are heavy enough to permit being reduced to one-fourth of their width.

ZINC ETCHING WITH BLACK BORDER

Made From.—Pen and ink drawings, tracing and type matter.

Where Used.—Any newspaper, magazine publication, catalog or circular, certain mail order publications, farm papers and magazines using cheaper grades of paper than magazine text and supercalendered book. Cover designs, letterheads, maps, tracings, type matter, and advertising designs printed on smooth or rough stock.

Why Used.—For the reproduction of pen and ink drawings, tracings or type matter, any size desired. Excellent for stereotyping and electrotyping.

FIG. 65.—Zinc etching with black border

Paper.—Any kind of paper.

Caution.—Cannot be made from blue prints, brown prints, wash drawings, or photographs. Cannot be made from any copy printed in blue ink or printed on red or yellow paper.

A zinc etching should never be enlarged over twice its original size. Enlargements magnify the imperfections of the copy and tend to make the lines of the zinc etching ragged. A zinc etching should not be reduced over four times the size of the copy, unless the lines of the copy are heavy enough to permit being reduced to one-fourth of their width.

POSITIVE ETCHING OF REVERSED PLATE

(Plates where the blacks of the original will print white; and the whites will print black)

Made From.—Pen and ink drawings and type matter which may be straight or reversed.

Where Used.—Any newspaper, magazine publication, catalog or circular.

Why Used.—For the reproduction of a reversed effect from a pen and ink drawing, tracing, and from type matter where the black lines print white, and the whites print black. It is especially suitable where particular prominence is desired in newspapers, magazine publications, folders, catalogs or circulars. On the other hand, many newspapers and magazines will not allow a solid background on account of its undue prominence. In this event a Ben Day background as illustrated in Fig. 62 would be advisable.

Paper.—Any kind of paper.

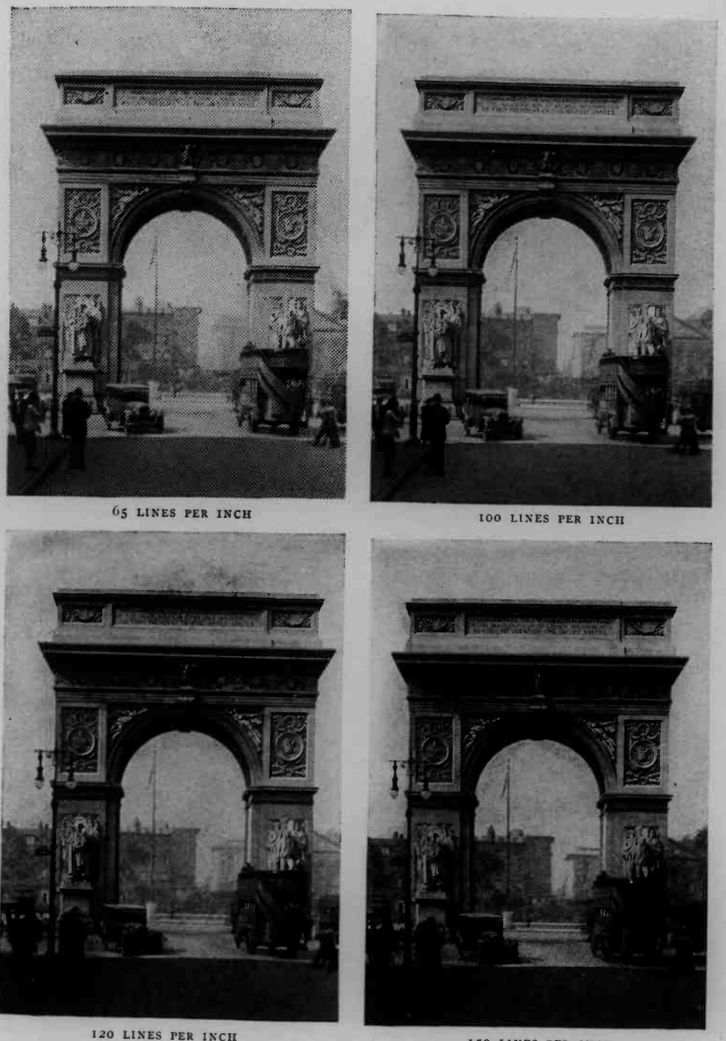
Caution.—Cannot be made from blue prints, brown prints, wash drawings, or photographs. Cannot be made from any

FIG. 66.—Positive etching or reversed plate

copy printed in blue ink or printed on red or yellow paper.

A positive etching should never be enlarged over twice its original size. Enlargements magnify the imperfections of the copy and tend to make the lines of positive etchings ragged. A positive etching should never be reduced over four times the size of the copy, unless the lines of the copy are heavy enough to permit being reduced to one-fourth of their width.

The Half-tone.—Half-tone engravings go thru a definite procedure in the process of their construction. The impression to be conveyed by means of a half-tone engraving is taken from either the object itself, from a photograph or from a wash drawing in modified tones. The first step in the half-tone process is that of photographing the object of the illustration thru a screen interposed between the copy and a sensitized plate in the camera. The result is a negative the surface of which has been broken up into very small dots. In proportion



65 LINES PER INCH

100 LINES PER INCH

120 LINES PER INCH

150 LINES PER INCH

Courtesy Sterling Engraving Co., New York

FIG. 67.—Showing different half-tone screen results on machine-finish paper

INTENTIONAL SECOND EXPOSURE

Why Used.—For the reproduction of a reversed effect from a pen and ink drawing, tracing, and from type matter where the black lines print white, and the whites print black. It is especially suitable where particular prominence is desired in newspapers, magazine publications, folders, catalogs or circulars. On the other hand, many newspapers and magazines will not allow a solid background on account of its undue prominence. In this event a Ben Day background as illustrated in Fig. 62 would be advisable.

Paper.—Any kind of paper.

Caution.—Cannot be made from blue prints, brown prints, wash drawings, or photographs. Cannot be made from any

FIG. 66.—Positive etching or reversed plate

copy printed in blue ink or printed on red or yellow paper.

A positive etching should never be enlarged over twice its original size. Enlargements magnify the imperfections of the copy and tend to make the lines of positive etchings ragged. A positive etching should never be reduced over four times the size of the copy, unless the lines of the copy are heavy enough to permit being reduced to one-fourth of their width.

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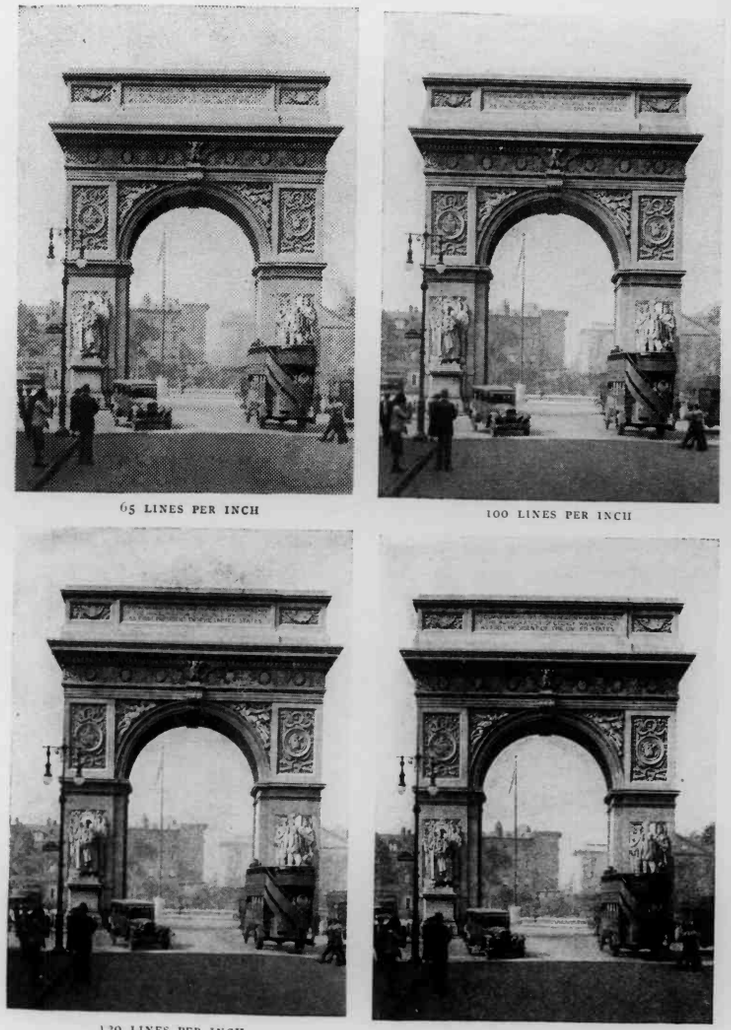


65 LINES PER INCH

100 LINES PER INCH

120 LINES PER INCH

150 LINES PER INCH

Courtesy Sterling Engraving Co., New York

FIG. 67.—Showing different half-tone screen results on machine-finish paper

65 LINES PER INCH

100 LINES PER INCH

120 LINES PER INCH

150 LINES PER INCH

Courtesy Sterling Engraving Co., New York

FIG. 68.—Showing different half-tone screen results on supercalendered paper

INTENTIONAL SECOND EXPOSURE

65 LINES PER INCH

100 LINES PER INCH

120 LINES PER INCH

150 LINES PER INCH

Courtesy Sterling Engraving Co., New York

FIG. 68.—Showing different half-tone screen results on supercalendered paper

65 LINES PER INCH

100 LINES PER INCH

120 LINES PER INCH

150 LINES PER INCH

Courtesy Sterling Engraving Co., New York

FIG. 69.—Showing different half-tone screen results on coated paper

INTENTIONAL SECOND EXPOSURE

65 LINES PER INCH

100 LINES PER INCH

120 LINES PER INCH

150 LINES PER INCH

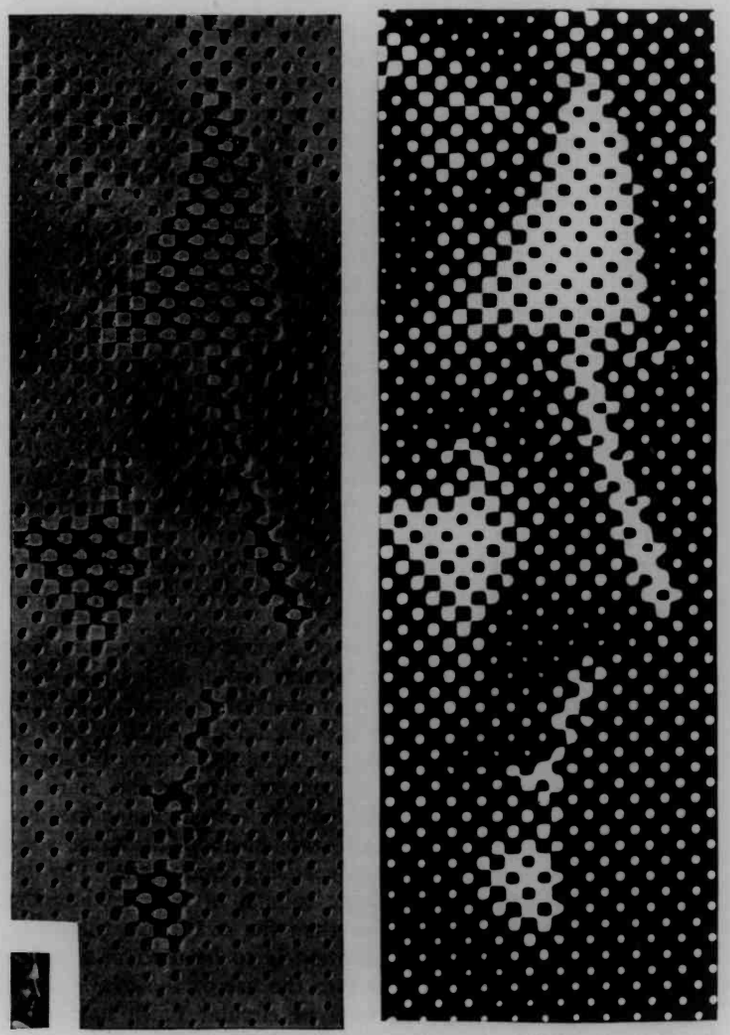
Courtesy Sterling Engraving Co., New York

FIG. 69.—Showing different half-tone screen results on coated paper

to their size these dots give all degrees of tone effect except positive blacks or whites. Hence the name "half-tone." The negative is printed on a copper plate and goes thru the etching process similar to the zinc etching process where the dots are made to stand out in relief. Afterward, all the defects are taken out by the finisher and the half-tone engraving is prepared for mounting. Figs. 67, 68, and 69 show the different sized half-tone screens as well as the varied effects to be created by each when printed on different kinds of paper. Fig. 70 is an illustration of an enlarged half-tone screen clearly showing the dots composing a half-tone effect.

Nearly all photographs for half-tone engraving need retouching. Distinctness of detail and outline is the desirable characteristic. Fig. 71 consists of two illustrations showing the effect of an ordinary half-tone reproduction and one which has been re-etched for maximum attention and character by the engraver. A half-tone made from a half-tone is seldom satisfactory because the screen of the half-tone prevents making a good reproduction. Anything having colors, however, should always first be photographed. It should be remembered that the quality of paper upon which the half-tone is to be printed decides what screen is to be used.

The Selection of the Style of Finish for Half-tone Engravings.—A square, oval or circular finish, with or without line, of portrait, scene, interior or exterior is compulsory with the buyer in accordance with the mechanical requirements of his particular medium. The predetermining factor in adopting the style most effective in connection with the work at hand is the character of the effect which a particular medium makes possible. When once determined upon, the same style should be used thruout the advertising campaign. For instance, if advertising in a single column of a magazine, the square would be more effective than the oval. On the other hand, if a photograph reproduction is to be used in a publication or booklet, it lends itself to the use of the oval. Care should be used in ordering oval or circular finish half-tones from oblong or square finish photographs. The oval or circular finish will always remove the corners of the photograph,



Courtesy Commercial Engraving Publishing Co., Indianapolis

FIG. 70.—Enlarged half-tone screen. Note the original in the lower left corner of the cut. Hold the book at arm's length and the enlarged original appears on the right

so attention should be paid to see that these borders do not remove anything essential to the illustration. In numbers of portraits where some are oblong and others oval, the oval finish is advised. It is often difficult to make square finish half-tones from many oval portraits on account of the missing corners. A half-tone screen background can always be used, however, to obtain a square finish. A good artist can,

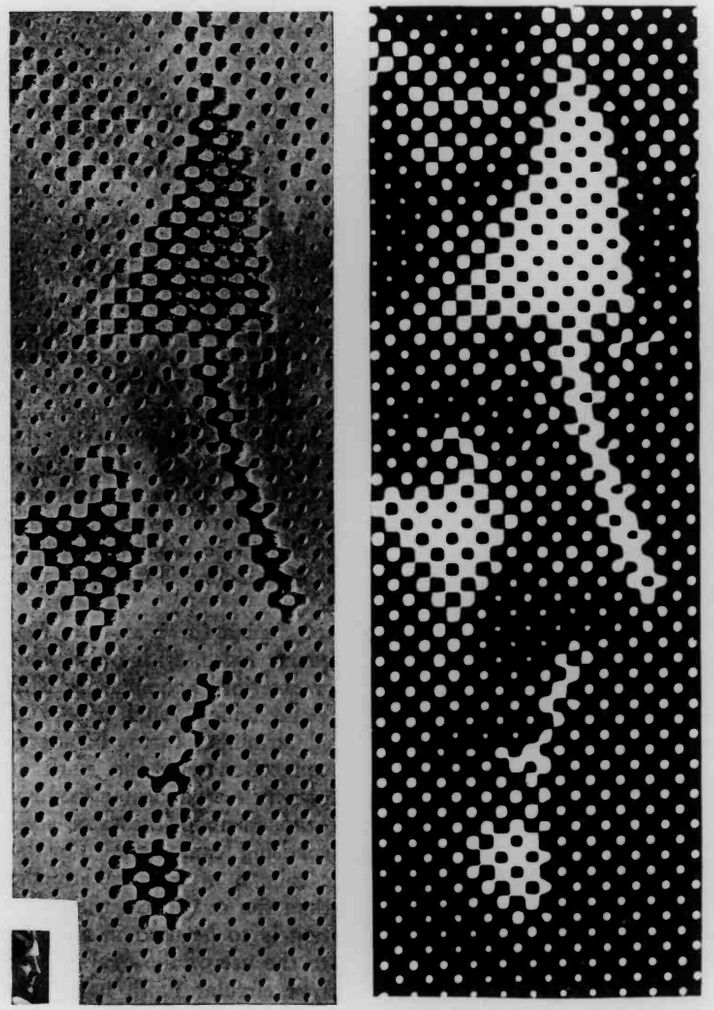
Courtesy Commercial Engraving Publishing Co., Indianapolis

FIG. 71.—The picture on the left shows a half-tone and the picture on the right the same subject from a re-etched half-tone

also, paint in a suitable addition to the background which will not be noticeable when reproduced. Fig. 72 shows six different styles used in half-tone effects.

Half-tone Square Finish with Line.—A half-tone square finish (Fig. 72 A) should never be used in advertising any article or merchandise, especially machinery or furniture, unless the background is directly related or absolutely necessary to show position of the machine in relation to other machines; or unless there is to be particular emphasis on some distinctive feature of the machine. The square finish background unless

INTENTIONAL SECOND EXPOSURE



Courtesy Commercial Engraving Publishing Co., Indianapolis

FIG. 70.—Enlarged half-tone screen. Note the original in the lower left corner of the cut. Hold the book at arm's length and the enlarged original appears on the right

so attention should be paid to see that these borders do not remove anything essential to the illustration. In numbers of portraits where some are oblong and others oval, the oval finish is advised. It is often difficult to make square finish half-tones from many oval portraits on account of the missing corners. A half-tone screen background can always be used, however, to obtain a square finish. A good artist can,

Courtesy Commercial Engraving Publishing Co., Indianapolis

FIG. 71.—The picture on the left shows a half-tone and the picture on the right the same subject from a re-etched half-tone

also, paint in a suitable addition to the background which will not be noticeable when reproduced. Fig. 72 shows six different styles used in half-tone effects.

Half-tone Square Finish with Line.—A half-tone square finish (Fig. 72 A) should never be used in advertising any article or merchandise, especially machinery or furniture, unless the background is directly related or absolutely necessary to show position of the machine in relation to other machines; or unless there is to be particular emphasis on some distinctive feature of the machine. The square finish background unless

A

Square without line — Square with line

B
Full vignette half-tone

C
Outline vignette half-tone

D
Full outline

E
Oval

Courtesy Indianapolis Engraving Co., Indianapolis

FIG. 72.—Styles of half-tone effects

used for a specific purpose tends to detract from the article of merchandise illustrated.

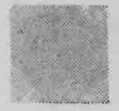
Half-tone Vignette Finish.—This is a half-tone with the edges on all sides of the subjects fading away in an irregular edge of diminishing color intensity (Fig. 72 B). This finish lends itself effectively in a number of subjects but can only be employed where good paper and press work are demanded. The plates require special work on the part of the engraver and add appreciably to the cost. A half-tone vignette finish is the most suitable for high-grade catalogs and circulars when printed under excellent conditions. A vignette finish is the most difficult engraving to print.

Outline Vignette Finish.—The half-tone outline with vignette finish is a half-tone in which part of the background is cut away and part vignette. Whenever an element in the background of an illustration is such as to detract from the main feature of the photograph, it should be removed either by retouching or cutting away the background, leaving an outline and a vignette finish (Fig. 72 C). Otherwise, the square finish is the most economical to make and is widely used.

The Half-tone Outline Finish.—This is a half-tone with the background cut entirely away, leaving a definite edge without shading or vignetting (Fig. 72 D). A half-tone outline finish is recommended where space is valuable in advertising or to show the object larger in a given space. This can be made from photographs or from any portrait, without artist's work, but involves a small additional expense for photo engraving.

The following pages are self-explanatory. They show how the different half-tone screens are adapted to the different qualities of paper in terms of advertising construction:

65-LINE SCREEN HALF-TONE ON ZINC



Made From.—Photographs and wash drawings.

Where Used.—City newspapers that print from stereotype plates.

Why Used.—A screen that is coarse enough to stereotype for printing on news print.

INTENTIONAL SECOND EXPOSURE

A

Square without line — Square with line

B

Full vignette half-tone

C

Outline vignette half-tone

D

Full outline

E

Oval

Courtesy Indianapolis Engraving Co., Indianapolis

FIG. 72.—Styles of half-tone effects

used for a specific purpose tends to detract from the article of merchandise illustrated.

Half-tone Vignette Finish.—This is a half-tone with the edges on all sides of the subjects fading away in an irregular edge of diminishing color intensity (Fig. 72 B). This finish lends itself effectively in a number of subjects but can only be employed where good paper and press work are demanded. The plates require special work on the part of the engraver and add appreciably to the cost. A half-tone vignette finish is the most suitable for high-grade catalogs and circulars when printed under excellent conditions. A vignette finish is the most difficult engraving to print.

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The Half-tone Outline Finish.—This is a half-tone with the background cut entirely away, leaving a definite edge without shading or vignetting (Fig. 72 D). A half-tone outline finish is recommended where space is valuable in advertising or to show the object larger in a given space. This can be made from photographs or from any portrait, without artist's work, but involves a small additional expense for photo engraving.

The following pages are self-explanatory. They show how the different half-tone screens are adapted to the different qualities of paper in terms of advertising construction:

65-LINE SCREEN HALF-TONE ON ZINC

Made From.—Photographs and wash drawings.

Where Used.—City newspapers that print from stereotype plates.

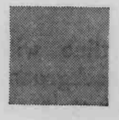
Why Used.—A screen that is coarse enough to stereotype for printing on news print.

Style and Subjects Used.—Portraits, scenes, interiors, exteriors can be made square, oval or circular finish, preferably with line border. Portraits can also be made outline finish, that is, part of the background being cut away.

Paper.—The very cheapest grades of paper such as used in newspapers.

Caution.—Never use this screen for illustrating any picture showing small detail.

85-Line Screen Half-tone on Zinc



Made From.—Photographs and wash drawings.

Where Used.—Weekly papers using cylinder press.

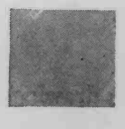
Why Used.—This screen is still coarse but permits of details. Will electrotype, and also will stereotype.

Style and Subjects Used.—Portraits, scenes, interiors, exteriors can be made square, oval or circular finish with or without line border. Portraits can also be made outline finish, that is, part of the background being cut away. Never use this screen with vignette or outline finish for any article of merchandise where quality effects are desired.

Paper.—The better grades of paper such as used in weekly newspapers, machine finish, super-calendered, English finish, book, plate and coated papers.

Caution.—Ordinarily do not use this screen for illustrating articles of merchandise. Use zinc etching.

100-Line Screen Half-tone on Zinc



Made From.—Photographs and wash drawings.

Where Used.—Newspapers, certain farm journals, mail order publications, and in some magazines using a cylinder press.

Why Used.—This screen is not so coarse as the 85-line screen and therefore shows more detail. Will electrotype and stereotype.

Style and Subjects Used.—Portraits, scenes, interiors, exteriors can be made square, oval or circular finish with or without line border. Portraits can also be made outline finish, that is, part of the background being cut away. This screen adapts itself to vignetting but does not get the finest results.

Paper.—The better grades of paper such as used in weekly newspapers, machine finish, magazine text, super-calendered book, English finish, plate and coated papers.

120-Line Screen Half-tone on Zinc

(Copper permits finer work)

Made From.—Photographs and wash drawings.

Where Used.—Trade papers, general magazines, better grades of mail order publications, farm papers, good class of catalogs and circulars, and two-, three-, and four-color process plates.

Why Used.—This screen is finer than the 100-line screen, therefore will show more detail. It is the most suitable screen from which to make copper and nickel electrotypes. Will not stereotype effectively. This screen and the 100-line screen on copper are the best for magazine advertising.

Style and Subjects Used.—Portraits, scenes, interiors, exteriors, and articles of merchandise can be made square, oval or circular finish, with or without line border and outline finish for the illustration of any article of merchandise on smooth- or dull-coated papers.

Paper.—Good grades of super-calendered book, English finish, plate and coated papers, and for medium grades of printing on coated and dull-finish papers.

Caution.—Never use this screen vignette finish (use outline finish) for illustrating articles of merchandise in newspapers, mail order publications, farm papers, and magazines using news or machine finish papers. Never print on antique or any other rough paper. A half-tone vignette finish is the most difficult engraving to print and preferably should not be made on a screen coarser than 133-line. Use zinc etchings. Never use this screen for stereotyping.

133-Line Screen Half-tone on Copper

Made From.—Photographs and wash drawings.

Where Used.—Good grades of catalog and circular work, and the better two-, three-, and four-color process plates.

Why Used.—This screen is fine enough to show detail well. It is the best screen universally used for good grades of printing. It will electrotype, but will not stereotype.

Style and Subjects Used.—Portraits, scenes, interiors, exteriors, and articles of merchandise can be made square, oval, circular finish with or without line border and outline or vignette finish. Never use vignette finish for advertising in any publication; use 100-line screen or 120-line screen. A half-tone vignette engraving is the most difficult engraving to print and it should seldom be made on a screen coarser than 133-line.

Paper.—Better grades of coated papers, and for the best grades of printing on dull-finish papers.

Caution.—Never use this screen for advertising any articles of merchandise in newspapers, mail order publications, farm papers, trade papers or general magazines. Never print on an antique or rough-finished paper. This is due to the fact the average publication's electrotyped pages are generally run under rapid printing conditions. Use 100-line screen or the 120-line screen. Never use this screen for stereotyping.

150-Line Screen Half-tone on Copper

Made From.—Photographs and wash drawings.

Where Used.—Finest grade of catalog and circular work, and the best two-, three-, and four-color process plates.

Why Used.—This screen is the finest that can be used for practical purposes, as it shows the most detail. It should never be stereotyped.

Style and Subjects Used.—Portraits, scenes, interiors, exteriors, and articles of merchandise can be made square, oval

or circular finish, with or without line border and outline or vignette finish. A half-tone vignette finish is the most difficult engraving to print and it should seldom be made on a screen coarser than 133-line.

Paper.—A half-tone vignette finish should be printed on the best coated papers, the best grades of half-tone ink be used, and all make-ready necessary to produce perfect printed results.

Caution.—This screen should never be used for dull-finish papers. Never use this screen for advertising any article of merchandise in newspapers, mail order publications, farm papers, trade papers or general magazines. Never use this on antique or rough-finished paper. This is due to the fact that the average publication's electrotyped pages are generally run under rapid printing conditions. Use the 100-line screen or the 120-line screen. Never use this screen for stereotyping.

Half-tones and Colors.—Color printing differs with the number of colors and kind of illustration to be produced. There are excellent results to be obtained in the printing of three or four colors where each engraving is a half-tone, made by a special engraving process employing colored screens placed in the camera by which the respective colors yellow, red and blue are isolated and made into separate printing blocks which are inked in their respective colors and superimposed in the printing processes. The usual process is carried out in three colors, the yellow plate being printed first; then the red plate is superimposed and printed over the yellow, and finally the blue plate is superimposed and printed over the yellow and red combinations to make a finished color print.

However, if an additional black or gray half-tone printing plate is superimposed upon the other three colors, the process would be known as a four-color half-tone engraving. Four-color half-tone process is the same as the three-color process but with the addition of a fourth black or gray half-tone plate. This latter plate serves as a key plate and is valuable in bringing out greater detail and strength. It also makes possible the use of purer color tones which combined with the fourth gives added strength and detail to the three primary colors.

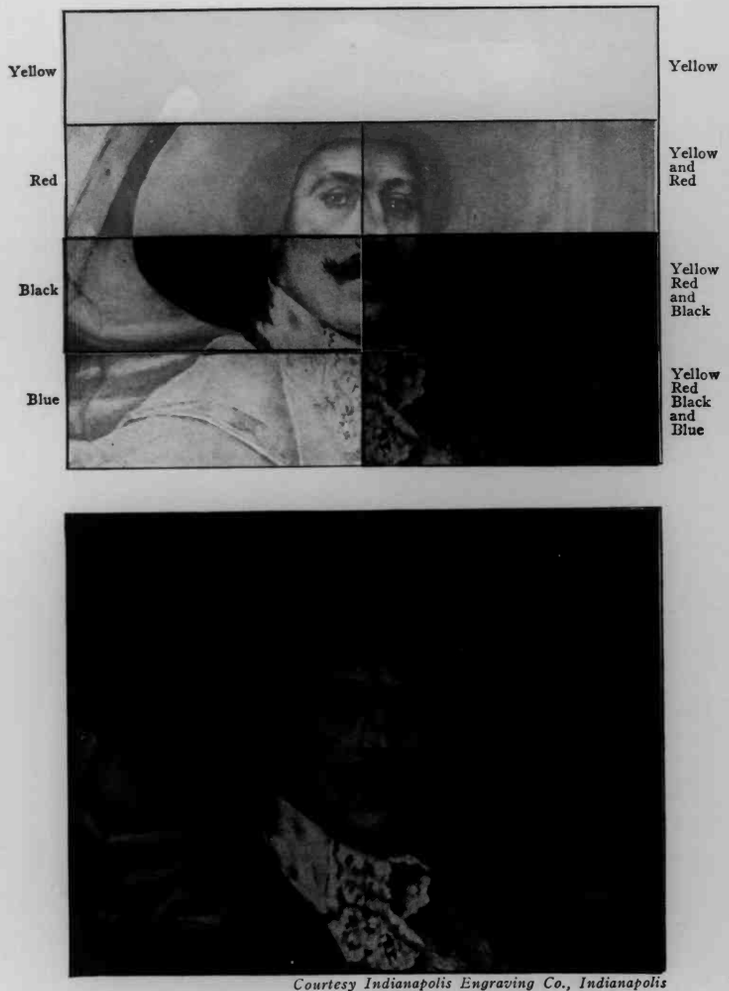
In Plate V, an example of four-color printing, the upper

segment is divided into four parallel sections. The left half shows the four colors of inks employed and the right half shows the progressive imposition of the colors starting with yellow. The second process shows the effect produced by yellow and red superimposed while the next step shows the imposition of three colors, yellow, red and black. The last is a section showing the imposition of the yellow, red, black and blue. The complete picture as shown in the lower segment is produced in this manner.

The introduction of two or more half-tones to produce a single picture necessitates great care in printing to obtain a result not blotted or blurred. Blurring occurs when the registered dots of each plate do not coincide.

There are, however, other color processes than "straight half-tone." For instance, it is possible by using zinc engravings to have three color shades in flat tints reproduced, the fourth alone being a half-tone which is called the key plate. This is not so expensive, for it does not require the same painstaking diligence in its make-ready. Moreover, it permits a wide range of color selection. To illustrate the process, if we have decided to use the colors yellow, red, and blue, the first three of their respective colors are printed as follows: The first impression is a perfectly blotted mass of yellow color; the second impression introduces the red; the third impression brings in the blue; the last is the introduction of the half-tone in black, resulting in the finished picture. The introduction of one half-tone thus lessens the necessity for great precision.

Three- or Four-color Process and Its Mechanics.—By the three-color process, that is, the combination of the three primary colors—yellow, red, and blue, all the colors of an oil painting or water color may be faithfully reproduced if properly handled by a first-class three-color photo-engraver, which otherwise might require 7 to 11 or more color impressions. These reproductions are made by making three half-tone negatives, one for each of three color plates by means of proper color filters thru which the picture is photographed. The negative for the yellow plate is made by photographing all the yellow of the picture and that portion of the yellow which enters into the combination of other colors. This is done by



Courtesy Indianapolis Engraving Co., Indianapolis

A splendid example of four-color process plate making and printing

PLATE V

INTENTIONAL SECOND EXPOSURE

segment is divided into four parallel sections. The left half shows the four colors of inks employed and the right half shows the progressive imposition of the colors starting with yellow. The second process shows the effect produced by yellow and red superimposed while the next step shows the imposition of three colors, yellow, red and black. The last is a section showing the imposition of the yellow, red, black and blue. The complete picture as shown in the lower segment is produced in this manner.

The introduction of two or more half-tones to produce a single picture necessitates great care in printing to obtain a result not blotted or blurred. Blurring occurs when the registered dots of each plate do not coincide.

There are, however, other color processes than "straight half-tone." For instance, it is possible by using zinc engravings to have three color shades in flat tints reproduced, the fourth alone being a half-tone which is called the key plate. This is not so expensive, for it does not require the same painstaking diligence in its make-ready. Moreover, it permits a wide range of color selection. To illustrate the process, if we have decided to use the colors yellow, red, and blue, the first three of their respective colors are printed as follows: The first impression is a perfectly blotted mass of yellow color; the second impression introduces the red; the third impression brings in the blue; the last is the introduction of the half-tone in black, resulting in the finished picture. The introduction of one half-tone thus lessens the necessity for great precision.

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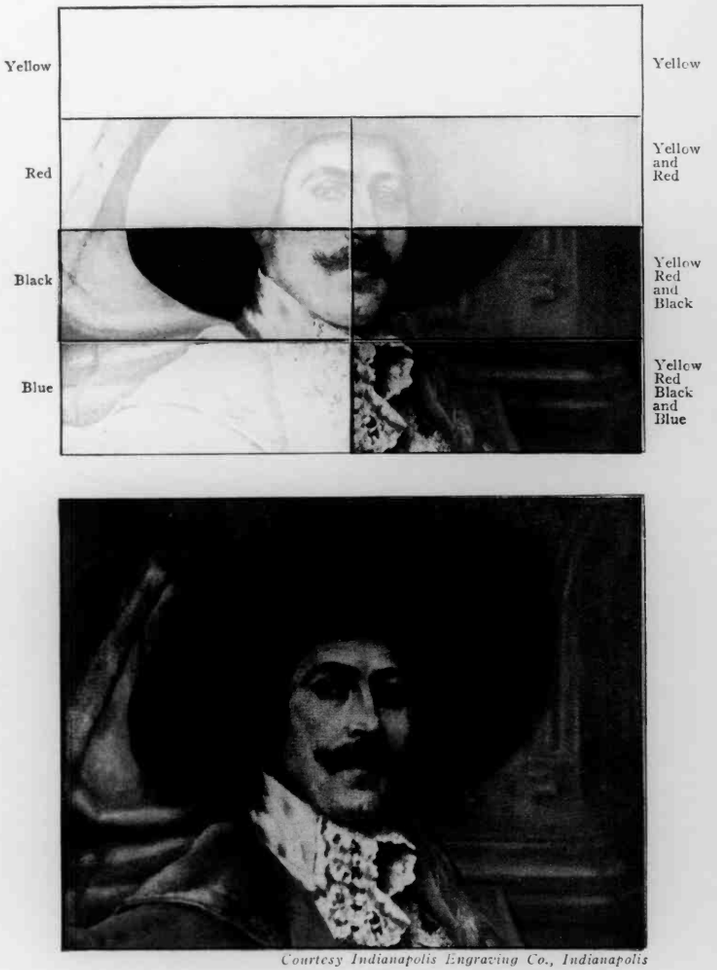


Courtesy Indianapolis Engraving Co., Indianapolis

A splendid example of four-color process plate making and printing

PLATE V

placing a violet screen back of the lens. The negative for the red plate is made by photographing thru a green screen which filters out all colors other than positive green and such green as is found in the combination of other colors. The negative for the blue plate is made by photographing thru an orange screen which filters out all colors other than positive blue and such blue as enters into the combination of other colors. It is absolutely necessary that these three negatives be made of exactly one size to insure a perfect mechanical register in printing.

The four-color process which usually utilizes the black and white plate is superimposed last on all the other plates. Occasionally, however, the black and white is used as the third plate of the four. This is done when certain color values as deeper blues, stronger grays or more intensive blacks are desired.

When these colored negatives are correctly made, and the plates properly etched by a skilled artist or re-etcher, and printed by a competent pressman, the result is a counterpart of the original copy; but the work must be handled by the most expert workmen thruout in order to get satisfactory results. Theoretically this should produce the exact color value of the picture with all its gradations and tones. But it must be remembered that the mechanical difficulties of absolute superimposition of each color on top of the preceding one is not always possible. The stretching of the paper or climatic conditions are suggestive of the variables met in endeavoring to get a perfect reproduction. Standard process inks must be used. Very often the nature and color of the paper itself enhances or destroys the value of the reproduction. This necessitates a constant study of paper and inks.

Electrotypes.—Electrotypes are often called "electros." Electrotyping is the duplication of an engraving made by depositing copper by the use of electrolytic action on a wax or lead mold, made from the original engraving. As many electros as needed can be made from one original engraving or type form.

Electrotyping Duplicates Both Illustration and the Text of an Advertisement.—Electrotypes enable the advertiser to secure uniformity in advertisements, as well as to tell the same

story both nationally and simultaneously. In evaluating the electrotype, the advertiser should remember that an electrotype is always an exact duplication of line engravings or half-tones. Hence an electrotype cannot be increased or decreased in size.

The process of making an electrotype consists in getting a sharp impression under pressure in etching wax. This wax impression is suspended with a plate of copper in an acidulated solution of copper sulphate. An electric current is then turned on and the wax impression begins to be plated with a thin shell of the disintegrated copper. When of sufficient thickness, the copper shell is removed from the wax, and after mechanical adjustment the new impression or electrotype is ready for the printing press. This same process is carried out in the reproduction of half-tones and wood engravings.

Woodcuts.—The woodcut (Fig. 73) is occasionally used in the advertising pages of our better magazines. The softness and depth of feeling which this process permits suggests dignity, and obtains quaint effects as well. Many illustrations in our magazines attempt to imitate these effects.

The woodcut also permits sharpness and clearness of outline to be obtained. It is excellent for mechanical subjects where detail and precision are essential. The process implies artistry on the part of the wood carver and thru its specialized technique enables the advertiser to give special emphasis to the point or points most significant.

The woodcut was the original method of reproducing a drawing. This is now obtained either from a drawing or a photograph superimposed on the wood block which is then carved out in relief for printing. Either should be absolutely correct in detail as this process produces an illustration which is clear and distinct above others. The slightest blemish is readily detected. It is this necessity for care and skill on the part of the engraver as well as a scarcity of artists in its construction which makes wood engraving more expensive than other processes. Due to costs and the fact that it will not endure a long run on the press, the woodcut itself merely serves as a pattern for an electrotype.

Combining Different Parts of Different Illustrations.—If it is desired to combine different parts of illustrations so as to carry out some conception of the advertiser, the following suggestion is made by Fowler in his "Building Business":

"Lay a piece of blue carbon paper, face downward, on some white bristol board; fasten all three in position on a drawing board with thumb tacks. Next, trace with a sharp point all

FIG. 73.—Example of an illustration in the wood cut style of treatment. It depicts the early history of West Chester, Pa.

the principal lines of the figure, being careful to follow them exactly, and only tracing such lines as bind the important details of the design or illustration.

"When the clipping and carbon paper are removed, a tracing will be found on the bristol board giving all the principal lines of the figure. These should be inked over with Higgin's black waterproof drawing ink. Care should be taken to make the lines as smooth as possible.

"If this tracing is carefully made, any engraver can make a good zinc etching of it. It is always desirable that the engravings be smaller than the drawing, so as to permit considerable reduction in size as such reduction obliterates much of the roughness in the lines and the poor workmanship that is common with the amateur draftsmen, or with people who have little artistic ability.

"No one has the right to use a copyright picture, however, unless he changes its identity."

Stereotypes.—Stereotyping is now chiefly used by newspapers because it conforms to modern demands for volume and speed at a minimum cost. Any event of interest to the reading public by means of telegraph, telephone, airplane, airphotography or radio can be made to synchronize almost simultaneously with rapid typesetting machines and fast rotary processes. The quick elimination of needless reading matter and the necessity for the latest news gives an accurate picture of the everlasting alertness and remarkable mechanical control which the newspapers have developed in spreading news as rapidly as they do.

Stereotypes are made by beating a moistened paper pulp substance against the form into which the layout for the advertisement has been put until this substance contains an exact reproduction of the surface desired. This pulp with its impression, called the matrix, is then heated, dried and placed on a half cylinder, when molten type metal is run into the space between the cylinder and the paper. By a mechanical device, this molten type is hardened into the desired impression before the paper has even been scorched. If, as an advertiser, you should wish to insert the same advertisement in several papers, by sending a copy to one newspaper and asking for a number of matrices, it is sometimes possible thus to duplicate your advertisement for other newspapers.

Mats.—If the advertiser wishes to have his display set up in an individualistic manner to be duplicated by all papers alike, he uses what is called the "mat process." This process consists of a cardboard pulp mold upon which an inversed impress of type and the half-tone have been made. Advertisers who neglect to use this process will often find their copy considerably modified in appearance. This in turn often necessitates additional costs.

Photogravure and Rotogravure as Reproductive Processes.—Both these processes imply what is known as intaglio printing to obtain results. However, the difference consists in the historical development. Before rotary presses, printing was done on flat surfaces. At this stage intaglio printing was

known as photogravure, but with the advent of the cylinder press, the rotogravure came into existence.

Intaglio printing is that in which the image to be printed is engraved or etched into the surface of the plate. In printing, the ink is lifted from the engraved depressions in the plate and transferred to the paper. Rotogravure employs the intaglio process. It prints from a copper cylinder rather than a flatbed press. This process is used in producing the illustrated sections of newspapers and the specialized pages of many magazines.

Using a rotogravure process enables the reproduction of an almost unlimited number of copies. However, it does not produce the exquisite effects to be obtained by the photogravure process. Many advertisements in *House and Garden* and *Home Beautiful* employ the photogravure process. Not only does the original plate of a photogravure cost more because of the artistry involved, but it is not possible to obtain as many satisfactory impressions. Both photogravure and rotogravure give shaded effects which cannot be obtained with photoengraving processes which use half-tone screens.

Kinds of Engraving.—There are three other kinds of engraving with which every advertiser should be familiar; steel and copper engraving; color effects thru a combination of halftones and the Ben Day process; and lithography.

Steel and Copper Engravings.—The difficulties and nicety of detail required in the production of steel and copper engravings make this method quite expensive. If one wishes to be characterized as of positively good taste, however, the rich and dignified effects are enough to warrant the expense. A calling card upon which the name has been steel engraved suggests the feeling of quality. Engraving is to be recommended for both professional and business cards. The traveling man finds their use an aid in introduction. It advertises the taste of the user.

When the plate for a steel or a copper engraving has been made, its entire smooth surface is inked, the ink being forced into the engraved crevices. The plate's smooth surface is then cleaned with benzine and polished with whiting. Then the card or paper to be printed is placed over the plate, and a

powerful press forces the card and plate together until the ink has been transferred from the crevices on to the card. When the fingers are passed over this kind of printing, the letters are felt standing out from the card.

The Lithograph Process.—This process is based fundamentally on the aversion of oil to water. When Sennefelder in Germany some 100 years ago discovered that a certain lime stone when properly polished and grained had the characteristic of being able to retain, in the part that had not been wet, a greasy impression which could be imparted to paper and repeated, the lithographic process was invented. In its essential requirements it has not changed from that date altho zinc and aluminum metal have largely taken the place of the old Bavarian lime stone. The added advantage of these is that they can be regularly bent around the cylinder and be run at much greater speed than the old flat bed lithographic press was ever capable of. The main advantage of the lithographic printing is the cheapness and ease with which intricate subjects can be duplicated on the same sheet.

The essential difference in lithography from other processes is still the aversion with which oil and water mix. In printing, the lithographic plate must be kept damp so that the image or etched part which is to receive the ink remains sharp and distinct.

The offset method is purely a lithographic process. It had its origin in the inventive genius of the lithographers who printed on tin. This metal they found could easily be printed upon by the introduction of an additional cylinder covered with a rubber blanket, which receiving the impression from the original litho stone, transferred it to the rubber and from the rubber to the tin, giving a sharp and distinct impression otherwise unattainable. This process had been used prior to 1900 in the tin-printing plants and since then has made enormous strides when its equal adaptability to paper became apparent. Thus the name *offset lithography* was derived. The offset from the stone or plate to the rubber and thence to the paper, makes for the beautiful color printing now so widely used in lithographing advertising.

The greatest advance in this art has come from the perfection of various photo mechanical processes by which the reproduction of a beautiful picture is made inexpensively available to multitudes of people. The photo composing machine, by which the original negatives of the picture to be reproduced can be multiplied 20, 30 or 40 times on a sheet of paper and put on the press and print 3 or 4 thousand sheets an hour, so that any one of the pictures show no variation whatever from any other on the sheet—this is one of the latest marvels in the art of manufacturing modern advertising media.

The advantage of the offset process is to make beautiful reproductions available on paper of a more lasting character and at a lower price. For instance, the form color process plates of a Rembrandt and Titian with the retouching they would require could be more accurately and permanently reproduced for quantity reproduction at a lower price by the lithographic method.

The nature of the subject and the quantity required would influence the advertiser in his choice between printed or lithographic reproduction. The element of price is also to be considered.

The advertiser today uses this process in large editions of booklets and folders where fine color work is desirable although the main business comes from street car cards, window displays, counter cards, box wraps, packages, and labels. Twenty-four sheet billboard posters, posters in general, and window signs are also reproduced by this method.

The finest magazine covers and magazine inserts employ the lithographic offset method.

B

MECHANICAL PROCESSES IN THE REPRODUCTION OF THE ILLUSTRATION

1. In what may the original of any illustration to be used for reproduction consist? Define each.
2. A. Define line etchings. When and for what purpose are they used?
   B. Describe the mechanical steps involved in making a zinc etching.
3. What is meant by the "Ben Day Process"?
4. Under what conditions does the advertiser use the "Ben Day Process"?
5. Can there be any similarity between a "Ben Day" effect and a wood cut? Discuss.

6. What is meant by "a screen"? Describe the conditions under which different "screens" are used.
7. What is meant by retouching? Does its use justify its costs? Why?
8. What different styles may half-tone engravings have? Under what conditions would you use these different styles?
9. A. What is the difference between the three- and four-color process and a Ben Day two-color process?
   B. What kinds of advertising media could most effectively use the four-color process?
10. What are the merits of the wood cut to the advertiser?
11. Define the following terms and show their relation to advertising:
   (a) Stereotype
   (b) Photogravure
   (c) Rotogravure
   (d) Steel and copper engravings.
12. A. What is meant by lithography? Under what conditions does the advertiser employ its use?
   B. What kinds of advertising use this method of duplication?

PROBLEMS

1. You, as an advertiser, wish to advertise in small country newspapers. Answer the following questions:
   (a) What kind of original drawings would you prepare?
   (b) Would you prepare for line cuts or half-tones?
   (c) Could you use black backgrounds?
   (d) Under what conditions would you use Ben Day effects?
2. (a) In preparing copy for a three- or four-color process plate, what would be your procedure?
   (b) In printing a booklet in one or more colors, would you use originals or use electrotypes?
3. In preparing an advertisement for a high-grade magazine, what screen would you use in your illustrations? Would you send the magazine an electrotype of the advertisement or would you send the form?
4. (a) In preparing copy for a booklet of 16 pages, 7″ x 9″, with from eight to twelve illustrations, what would be the cost of preparing—
      (a) Retouched photographs
      (b) Wash drawings
      (c) Half-tones.
   (b) The cover of this booklet is to be "blank embossed" with three lines of drawn lettering. Ascertain the approximate cost.
   (c) As a matter of economy, if the run is long, what mechanical processes would you employ?

"BLACK BOOK"

1. Select an advertisement which is a line cut.
2. Select an advertisement which seems to be imitating a wood cut.
3. Select an advertisement which is a combination of line cut and Ben Day background.
4. Select a Ben Day two-color effect.

CURRENT MAGAZINE READINGS

Present and past copies of "Printers' Ink" Weekly and Monthly.
Present and past copies of "Advertising and Selling."
Present and past copies of all magazines on printing.

COLLATERAL TEXTS

Charles C. Knight, "The Business Man's Guide to Printing," The Macmillan Company, 1927.
Gordon C. Aymar, "An Introduction to Advertising Illustration," Harper and Brothers, 1929.
W. R. Maxwell Foster, "Drawings for Advertisements, Book Illustrations, etc.,—How to Prepare and Sell Them," A. C. Black, Ltd., London, Sept., 1928.
Rosenberg and Hartley, "The Art of Advertising," Harper and Brothers, 1930.

CHAPTER XIII

TYPOGRAPHY AND LAYOUT

Typography is evolutionary in its development and relies upon the rich history of human expression for the guidance of its forms and technique. Mankind has had three forms of communicative expression; namely, by the oral and written word, and by pantomime. Oral advertising is today at a high level of use in the form of radio broadcasting. Pantomime

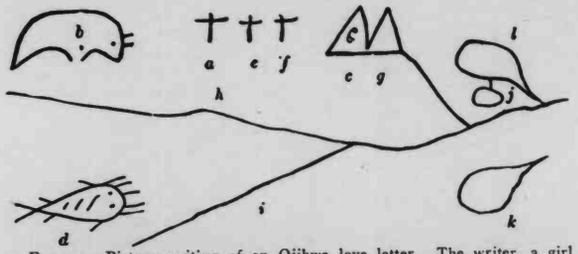


FIG. 74.—Picture writing of an Ojibwa love letter. The writer, a girl of the Bear totem, b, summons her lover, who belongs to the Mud Puppy totem, d, along the various trails indicated, to the lodge, c, from which the beckoning hand protrudes. The inclosed figures at l, j, and k are lakes. The crosses indicate that the girl and her companions are Christians. "The clear indications of locality serves as well as if in a city a young woman had sent an invitation to her young man to call at a certain street and number." Garrick Mallery, Annual Report of the Bureau of Ethnology (1888-89), p. 363.

displays have been used from time to time. Advertising, however, in its common usage embodies the written form of persuasiveness to get conviction regarding the merits of goods before the public.

The origin and significance of our written language may be traced thru the stages of the development of the alphabet. These stages are:

(1) The picture or character suggesting an incident (picture writing, Fig. 74).
(2) The picture or character symbolizing an idea (ideographic or symbolic writing, Fig. 75).

(3) The picture or character representing the sound of a thing or idea (phonograms, Fig. 76).
(4) The sign suggesting various sounds of the language (alphabetic system, Fig. 77).

From Ege's "Pre-Alphabet Days." Copyright, Norman T. A. Munder Company, Baltimore.

FIG. 75.—Ideographic writing. The name, Cleopatra (Kleopatra) is spelled with pictures of a knee "K," a lion "L," a reed "E," a knotted cord "O," a shutter "P," an eagle "A," a hand "T," a mouth "R," an eagle "A," and two determinatives; the semi-circle "devine," the egg feminine gender. The enclosing form is the survival of an ancient javelin and shield and is used only around names of royalty. Otto F. Ege, "Pre-Alphabet Days," p. 19.

These developments are shown pictorially in the accompanying illustrations.

To the casual observer, modern type faces appear to be a bewildering array of letters in endless combinations. A brief study will end this confusion and present a logical picture of

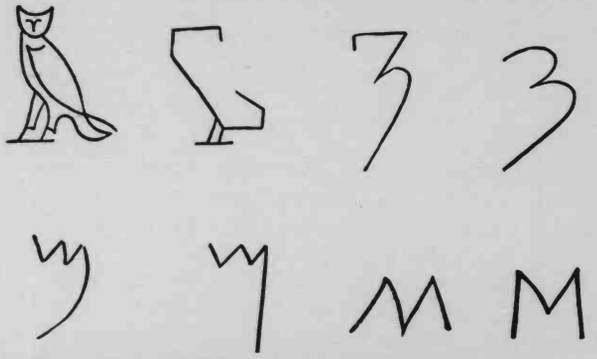
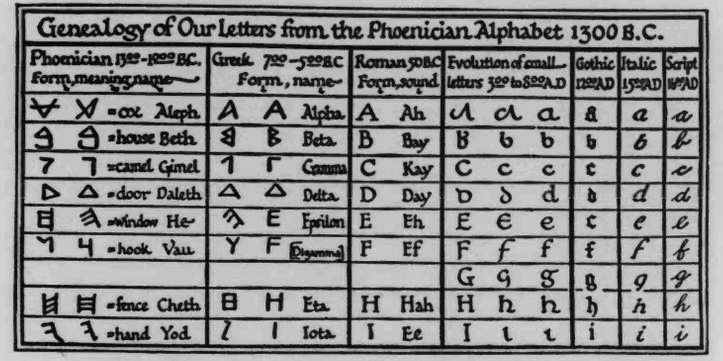


FIG. 76.—Phonogram and the evolution of the Roman letter M from the ancient Egyptian hieroglyphic owl, called *mulak*. The first four characters are found in the writings of the Egyptian priests, the fifth is an ancient Semitic form, the sixth is an ancient Greek form which is followed by the two later Greek forms. I. Taylor, "The Alphabet," pp. 9, 10.

the use of type. Confusion arises from two sources—to wit, the designs of the type faces and the names given to the designs.

Since the days of Gutenberg who is credited as the first

individual to use movable type, numerous individuals have designed type faces. The early work was influenced by the manuscript copyists and was an imitation of the better manuscripts. Subsequently the type designers strove for originality and legibility that would give type new interpretations of expression. To these designs individuals gave their own names as Caslon, Garamond and Goudy. Other designs such as



From Ege's "Pre-Alphabet Days." Copyright, Norman T. A. Munder Company, Baltimore.

FIG. 77.—Alphabetic system. The Phœnician characters were crudely made; the Greek being more sensitive, refined them, the Roman introduced curved forms, the Middle Ages eliminated many of the strokes; the Gothic period, to economize parchment, made the letters angular and the Renaissance, for ease in writing them, tilted the letters. Otto F. Ege, "Pre-Alphabet Days," p. 21.

Gothic and Cloister are descriptive names of type faces. Clarendon and Cheltenham type faces received their names from the Clarendon Press and Cheltenham Press for which they were especially designed.

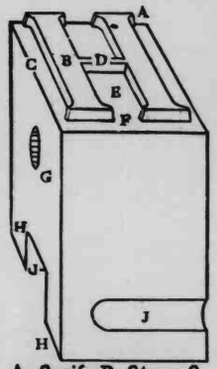
The imperfect copyright laws and the expiration of copyrights have permitted imitations of successful type faces by means of slight variations in the characteristics of the letters. The type faces copied in this manner have been given new names which further add to the confusion of the beginner in a study of the subject. The similarity of type faces from different type founders necessitates a general classification of the characteristics of a type face rather than a compendium of all type faces.

In order to possess a clear understanding of typography,

Distribution of the Alphabet in the Declaration of Independence

a	473
b	94
c	181
d	249
e	857
f	180
g	130
h	348
i	445
j	16
k	14
l	224
m	142
n	477
o	509
p	136
q	6
r	422
s	475
t	628
u	203
v	72
w	99
x	9
y	80
z	4
Total Letters	6,473

THE "A-B-C" OF TYPE



A. Serif; B. Stem; C. Neck or Beard; D. Hair-line; E. Counter; F. Shoulder; G. Pin-mark; H. Foot; I. Groove; J. Nick.

AAA
Full Body Outline Inline

TRIB
All Roman Caps

Trib
Italic Caps and Lower Case

Trib
Roman Caps and Lower Case

TRIB
Caps and Small Caps

World's Greates
Cheltenham Bold Extended

World's Greatest Ne
Cheltenham Bold

World's Greatest Newspa
Cheltenham Bold Condensed

World's Greatest Newspaper
Cheltenham Bold Extra Condensed

Courtesy "Chicago Tribune"

FIG. 78.—This page illustrates some of the commonest terms used by printers and others in describing type. The drawing to the upper left shows the names given the different parts of a single type, while the remaining matter shows some different styles of type face.

the terminology must be defined. The purchase of a complete equipment of a certain size and style of type is made by the *font* of that particular kind of type. A font is an assortment of letters, both capitals and lower case, numerals, punctuation marks, and special characteristics such as the ligature ff and the like. The division of the letters of the alphabet in a font is determined by the frequency with which the letter is used. There is more type of the letter "e" in a font than any other kind because "e" is the most used letter in the English language.

While a font of type designates the quantity of type, the quality or characteristic of the design is designated by the *face*. A face of type is a style or design (Fig. 78). This design may be further grouped into a *family*. The Cheltenham family is one of the best known although not the best advertising face. Within the family are found variations of the original characteristics of the face which have been re-designed from the ordinary face into condensed, extra condensed and extended varieties. Within the group usually are found the Roman or "straight" letters and italic or "slanted" letters, drawn in lightface, boldface and in some cases outlined and inlined to produce varying effects. Each of the varieties is a face of type within the family. The size of the face is varied in proportion to the original drawing.

The size of type (Fig. 79) is measured by the Point System. The point measurement is a modification of the French System which was adopted by the United States Type Founders' Association in 1886. The pica body (see page 436) was selected as a standard for the change, 83 picas being equal to 35 centimeters. As 996 points was the nearest metric measurement of 35 centimeters, the point measurement is mathematically .0138648 inches usually spoken of as approximately 1/72 of an inch. Since some letters are wider than others the measurement is taken as to height only.

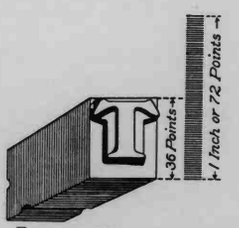


FIG. 79.—Illustrating type measured by the point system

The measurement is made from the top of the highest

ascender to the bottom of the lowest descender of the characteristics of the face. The only letters which reach from the top to the bottom of the type body are the capital "Q" and the lower case "j." If these letters, or letters with low descenders and high ascenders are set one above the other, solid (without interline spacing, called leading), the ink of the printing will run together. Such a critical observation of a printed page will tell the reader whether the typesetting is solid or leaded.

The sizes of type vary usually by 1-point from sizes of 5- to 12-points and is stepped up in greater amounts above that range usually at 14, 18, 24, 30, 36, 42, 48, 54, 60, 72, and 84-points. In order to conserve space, newspaper type for the reading columns has been cast in 6-, 6½-, 6¾- and 7-point sizes, but there is no advantage for this space difference for advertising copy except in mail order catalogues. Under the point system six lines of 12-point type will occupy one inch in depth on the page. The commonest names, some of which are frequently used as a hang over from the old system of measurement follow:

3½ pt. . . . . brilliant	9 pt. . . . . bourgeois
4 or 4½ pt. . . diamond	10 pt. . . . . long primer
5 pt. . . . . pearl	11 pt. . . . . small pica
5½ pt. . . . . agate	12 pt. . . . . pica
6 pt. . . . . nonpareil	14 pt. . . . . English
7 pt. . . . . minion	18 pt. . . . . great primer
8 pt. . . . . brevier	

The quantity measurement of the typesetting is done by means of the "em" and the "en." These units measure the width of the letters. Ems are as wide as they are deep and ens are half as wide. Unless otherwise stated, ems and ens mean pica ems and ens and are equivalent to 12- and 6-points. Composition charges are made at the rate of 1,000 ems. The width of the line may be named interchangeably in ems or picas since the pica em was selected as a standard of measurement. The standard width of a single column of a newspaper is 12½ pica ems (2 1/12 inches).

The specimen book of a type founder or printer will give a large variety of type faces from which to make a selection. While the names of the faces are usually grouped in alphabetic order so as to easily find the specimens, the selection of the type face must be made with the ultimate purpose of its use as the sole criterion of its selection. For this purpose type faces may be grouped generally into six divisions.

Group I. Old Roman.

In the first classification, the Caslon type in which this paragraph is set represents the group as a whole. Children's books and text books have been published year after year in a Roman type face. Familiarity has led to the general acceptance of a Roman type face as normal. The Caslon type which has been selected to represent this group is well proportioned, simple and dignified. It was originally cut by its designer more than 200 years ago and is still the most satisfactory of all-purpose type.

Group II. Classic Roman.

Rugged and substantial is the Goudy Bold type which carries this message. It parallels the characteristics of a machine product. Like an automobile it may advertise, this dependable type face has won deserved popularity, both by reason of its vigorous form and its sturdy performance.

Group III. Modern Roman.

All modern type faces follow along the line of Bodoni—the type setting of this paragarph. Before Giambattisti Bodoni (1740–1813), there had never been a type face anything like Bodoni and his work introduced a new period in design. This brilliant type face attained instant popularity. Used in the "modern" manner it is concise, crisp and distinctive. It is a logical choice if one tires of Caslon, an old style face, or Garamond, a classic face. Chronologically, Bodoni is the father of the modern group—Cheltenham and others are more recent creations.

Group IV. Gothic.

Futura type is a modern impression of a Gothic type face. Examination reveals a difference in design which sets it most distinctly apart from all "sans serifs" of similar appearance. Here is a letter at once modern and authentic, a type for the advertiser whose product is best portrayed in an atmosphere of progressiveness. Futura type is not a true example of the older and severe Gothic from which it was re-designed, but its graceful simplicity predominates, holds attention, charms.

Group V. Decorative.

The old-fashioned printer's flower has practically disappeared from modern advertising typography, and is not being replaced, except as it works into decorative units of a layout. Rule work, on the other hand, has gained new popularity with the vogue for sans serif. Decorative type is used largely in headlines and is difficult to use for a body type. However, this paragraph set in Greco Bold type gives a decorative tone to the copy.

Group VI. Modernistic.

The Roman inscriptional letter was created by and for the stonecutter, and paradoxical as it may appear to us who copy its outlines in black and white, the incised serifs hardly served any other purpose than to make a clear-cut sans serif of the letter under the dazzle of direct sunlight; that is, to prevent corner angles from throwing shadows across the main strokes of the letters. It can hardly be doubted that the designer of to-day who turns instinctively to sans serif to learn the fundamental proportions of capital letters, and thinks in terms of steel punches and lead types rather than of the quill pen, will be better equipped to experiment with letter forms than any professional calligrapher could be. This paragraph is set in Parisian type.

Group I. Old Roman.

This is Caslon Oldstyle

Group II. Classic Roman.

This is Garamond Oldstyle

This is Baskerville

This is Caslon Bold

Group III. Modern Roman.

This is Cheltenham

This is Bodoni

This is Bookman

Group IV. Gothic.

This is Gothic

This is Kabel Bold

Group V. Decorative.

This is Bulfinch

This is Cloister Black

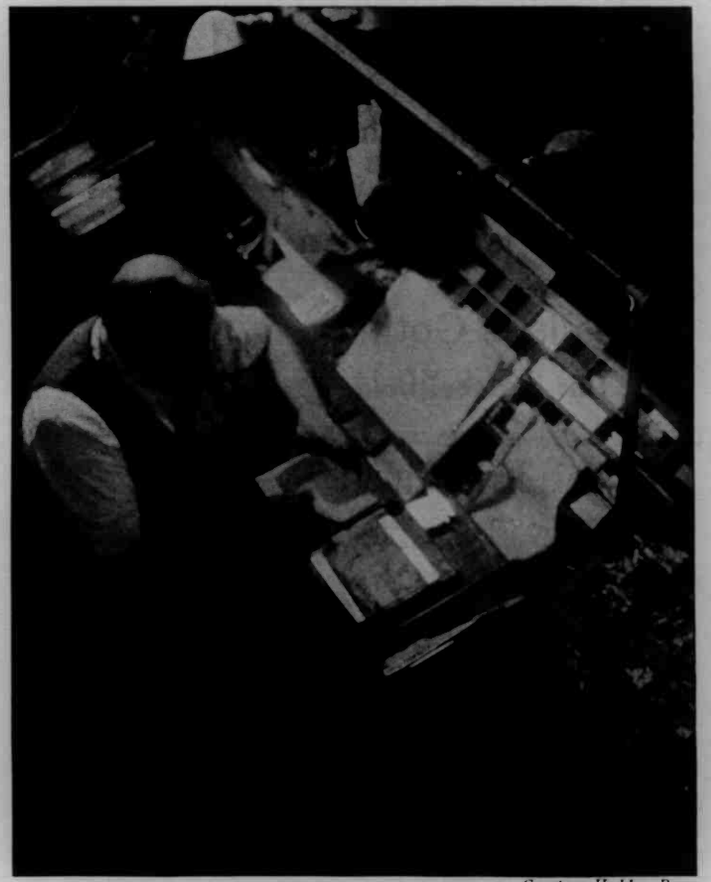
Group VI. Modernistic.

THIS IS BROADWAY

THIS IS FOURNIER

THIS IS GALLIA

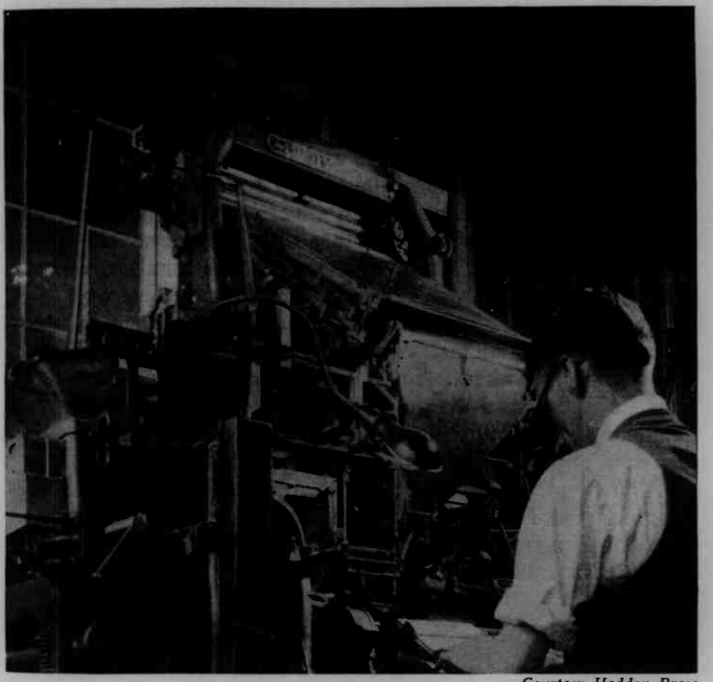
Other classifications of type faces than the one which has been outlined might be mentioned. However, it is well to remember that any classification is nothing more than a convenient category in which to pigeonhole one's thoughts. An obvious classification of type faces immediately presents itself to a linguist. One may consider the German script, the Old English letter, the Chinese characters and other linguistic interpretations in type, but inasmuch as the English language has been dominated in its printed form by the Roman type faces,



Courtesy Haddon Press

FIG. 80.—Advertising composition set by hand

it is sufficient to simplify the classification into a few major categories. Even in Germany which has assumed a leadership in the production of new display faces, the fact that there are no fewer than 3,000 different type designs obtainable from



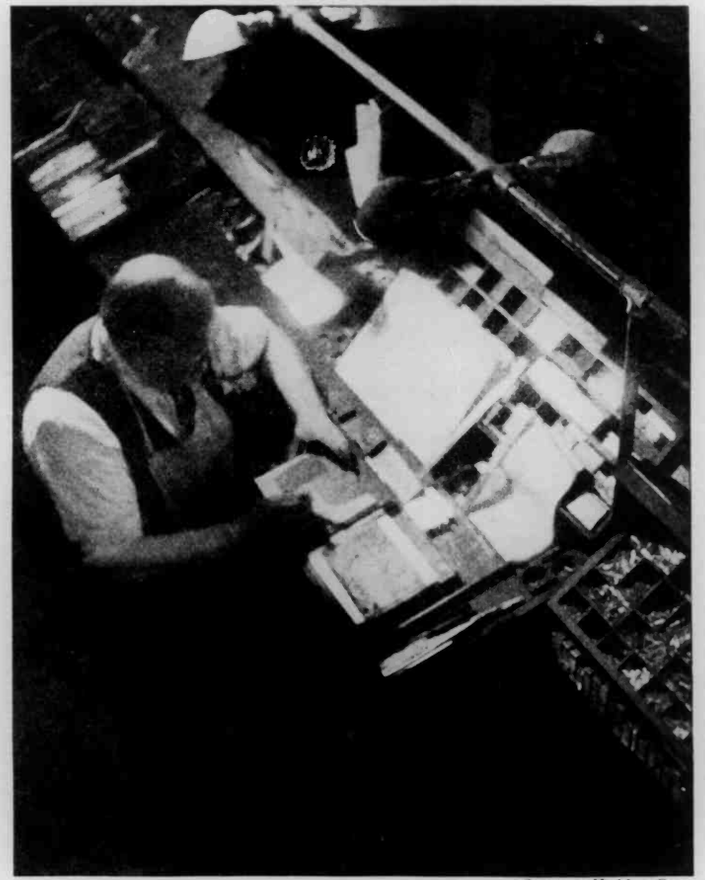
Courtesy Haddon Press

FIG. 81.—Linotype machine which sets one full line of type as contrasted with hand composition which sets individual letters

German founders alone will arouse a sympathetic twinge in any advertiser. Add to this large number the designs from founders in Great Britain, France and other countries, and the task of a thorough acquaintance of all type designs becomes insurmountable.

In America the majority of the type faces which are in use come from a comparative few sources although the artist-

INTENTIONAL SECOND EXPOSURE



Courtesy Haddon Press

FIG. 80.—Advertising composition set by hand

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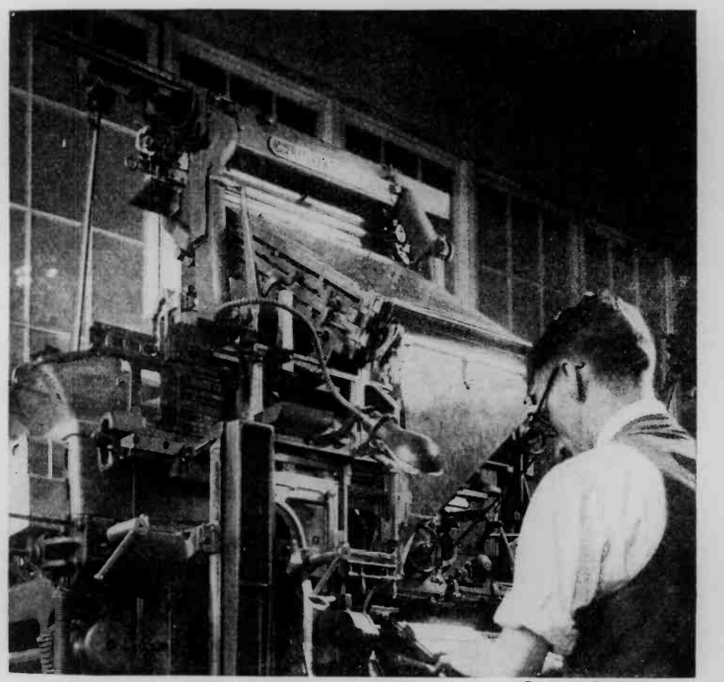


Courtesy Haddon Press

FIG. 81.—Linotype machine which sets one full line of type as contrasted with hand composition which sets individual letters

German founders alone will arouse a sympathetic twinge in any advertiser. Add to this large number the designs from founders in Great Britain, France and other countries, and the task of a thorough acquaintance of all type designs becomes insurmountable.

In America the majority of the type faces which are in use come from a comparative few sources although the artist-

designer of the type might neither be a native nor yet alive. For hand composition (Fig. 80) the American Type Founders Company has long been a leader. The Continental Typefounders Association, Inc., is engaged chiefly in importing foreign type designs. For machine composition, the advertiser may avail himself of the services of the Lanston Monotype Machine Company, the Mergenthaler Linotype Company, the Intertype Corporation, and the Ludlow Typography Company. The product of the first company casts a single slug of type. The next two companies manufacture a product which casts a complete line at a time and permits the rapid production of newspaper composition. The fourth company manufactures a machine for casting an advertising and headline type from a hand set matrix. A picture of a linotype machine may be seen in Fig. 81. The majority of the national advertising is set by advertising typographers who furnish electrotypes to the publications (Fig. 82). Local advertising is set in newspaper composing rooms. The assortment of type of the average printer is limited. To the extensive array of type faces must be added the drawn lettering of advertisements where irregular and curved composition is not possible or where exceptional novelty is desired (Figs. 83 and 84).

The trend in use of type is shown by the typographic Scoreboard of the *Inland Printer* which recounts the composition of 268 full-page advertisements of the *Saturday Evening Post* for the issues of May 3, 10, and 17, 1930.

TYPE FACES EMPLOYED

Bodoni	85
Regular (M**), 38; Bold (M), 31; Book (T*), 16	
Garamond (T)	68
Light, 43; Bold, 25	
Caslon (T)	38
Light, 33; Bold, 5	
Futura (M)	21
Regular, 18; Light, 2; Bold, 1	
Scotch Roman (T)	8
Kabel (M)	7
Regular, 3; Light, 4	
Bookman (T)	6
Kennerley (T)	5

FIG. 82.—Example of modern typography set by an advertising typographer who is serving national advertisers and advertising agents

FIG. 83.—Examples of type signatures which may be made an interesting part of the layout

FIG. 84.—Examples of semi-hand-lettered specimens produced by means of the Innes alphabets

Goudy Bold (T)	5
Cloister (T)	3
Regular, 1; Bold, 2	
Granjon (T)	2
Bernhard (M)	2
Light, 1; Bold, 1	
Della Robbia (M)	2
Bernhard Gothic (M)	2
Lutetia (T)	1
Goudy Modern (T)	1
Cooper Old Style (T)	1
Bernhard Cursive Bold (M)	1
Cheltenham Medium (T)	1
Binney (T)	1
Metroblack (M)	1
Munder (T)	1
Bulmer (T)	1
Eve Heavy (M)	1
Hand-lettered	4
*T—traditional; **M—modernistic	
Ads set in traditional types	158
Ads set in modernistic types	106

The display used in 26 of the advertisements credited here to traditional types appeared in faces designated as modernistic. But the display of the 7 advertisements for which modernistic types are credited was set in traditional style.

WEIGHT OF TYPE

Ads set in boldface	135
Ads set in lightface	119
Ads set in medium face	10

ILLUSTRATIONS

Conventional	203
Moderately modernistic	39
Pronouncedly modernistic	24

(In two advertisements there were no illustrations)

STYLE OF LAYOUT

Conventional	212
Moderately modernistic	43
Pronouncedly modernistic	13

GENERAL EFFECT (ALL-INCLUSIVE)

Conventional	147
Moderately modernistic	97
Pronouncedly modernistic	24

The Bodoni family is shown to have made up the slight loss indicated in the March Scoreboard and it was utilized for 31.5% of the full-page advertisements in the three issues herein covered. Garamond, two versions of which tied the six or seven Bodonis in the previous analysis, dropped from 27 to 25%, while Caslon scored a fractional gain of from minus 14 to plus 14%.

Considering the greater interest in types on the part of advertisers than existed say ten years ago, it is surprising to notice the large and now constantly increasing percentage of advertisements set in the three leaders, Bodoni, Garamond, and Caslon. The Scoreboard was instituted in the June, 1929, issue of *The Inland Printer* with an analysis of one issue of *The Saturday Evening Post,* in which 64 of the 76 full-page advertisements, or 84%, were set in those three styles. The next Scoreboard on the *Post* showed a decided drop to 50%, but the percentage has since increased without halting from 50 to 55%, from 55 to 68%, and from 68 to 71%, as disclosed by succeeding analyses.

The most recent and very modest change of 3% in that respect is due to an indicated decreased use of sans-serif types, a surprise, by the way, to Scorekeeper, who felt that an increase would be evident. In the previous analysis of the *Post* sans-serif types were used for 15% of advertisements, while here the percentage is indicated to have dropped to 11%.

Productive advertising must not only be seen but it must be read in order to be most effective. An attractive illustration is not enough to compel the reading of the text. Typography is a vital part of advertising.

The full appreciation of typography accompanies a thorough knowledge of the reading process. Reading habits have been studied experimentally by Javal, Erdmann and Dodge,

Huey, Quantz, Dearborn, and more recently by Judd, Gray, Schmidt, Buswell, Hovde and others. As early as 1885, Cattell, who a few years later established the psychological laboratory at the University of Pennsylvania which is the oldest laboratory of psychology in America with a continuous existence, produced strong evidence that reading proceeds not by successive letters but rather by whole words, phrases and sometimes short sentences as units in the perceptual process.

Reading involves a series of eye movements across the line of type. The eye pauses between movements and is fixed upon a word or group of words. During these fixations comprehension takes place, as nothing is seen while the eye is in motion. At the end of the line, a regressive movement is made to the first word in the next line and the eye again continues its broken sweep across the line. Experimental studies of this nature have been largely responsible for the discard of the assumption that reading takes place by the alphabetical method; namely, that the reading process proceeds by successive letters and not by word, phrase and sentence wholes. This knowledge has changed the method of teaching reading to children and gives us a better approach to the question of legibility of type faces.

The choice of the appropriate type face for an advertisement depends upon several considerations.

(1) Readability or legibility.
(2) Æsthetic qualities or feeling tone which the type gives the reader. For instance, note the following:

Grace—**Vigor**—**Newness**—Dignity—**Strength**

In selecting the type face, the ultimate purpose which is to be accomplished should be kept in mind. With this must be considered the performance of the type in the various sizes, particularly in the smaller sizes. Novelty, likewise, will enter into the choice of the type for specific purposes. The occasion may demand an ornate face in keeping with the illustration and the selection of the type would be based on an æsthetic judgment. If novelty is the reason for a selection, legibility of the printed material may have to be sacrificed for the effect.

In selecting type the advertiser should try as nearly as possible to choose that kind which is in harmony with the subject under discussion. A light delicate type is appropriate for mil-

linery or jewelry advertising, but a bolder, stronger type is better for coal, lumber or iron advertising. Type should also be made to harmonize with the size and shape of the space to be filled. For instance, a thin, narrow page looks well in a laterally compressed type; and a page wider than its height is better set in a regular or expanded letter.

The harmony between paper and type also should be considered. A rough finish paper should be printed in an old style or antique type. These types, however, are not out of place on any kind of paper. Small, weak letters on a high-finish, glossy paper are difficult to read and should be avoided. It is not advisable to print shaded or very thin type on rough-finish paper or on blotters by the letter press method of printing. The difficulty is mechanical, as the fine lines of shading soon fill with fuzz from the paper and with ink, producing the effect of a worn type. Good results are obtained, however, by the lithographic or intaglio processes.

In preparing an advertisement which is to be printed in two or more colors, it should be noted that black and white make the strongest possible contrast. If color is to be used for emphasis, it is necessary to set the emphasized words in a heavier type. Unless this is done, the intended emphasis will in reality appear weaker than the rest of the matter.

Inasmuch as advertising copy is set in type not only to be seen, but to be read, the factors of legibility should be paramount (Fig. 85). As an aid to reading a few principles of typography may be cited. By no means can these rules be complete; new problems are always found which cannot be covered by general statements. The criterion of legibility has varied over periods of years and opinions of different writers often are conflicting and diametrically opposing. This may be explained by the nature of their observations. If an æsthetic judgment of typesetting is used as a criterion, then there arises as many opinions as might exist over any work of art. On the other hand, if the approach to the problem is wholly scientific, the emphasis of the psychological aspect cannot be overlooked. Habit greatly influences our method of reading. From early childhood we have been conditioned to expect certain typographical standards and it is reasonable to presume, indeed

A

The narrow construction and close set of this letter make it suitable for narrow measures such as this.

The round and easy old-style formation of this type-face is suited for wider measures, as narrow columns would likely result in awkward spacing.

B

The tall and dignified appearance of this modern type fits it for a page not broad but narrow.

This type-face, like the one used above, is round in design, yet the letters are not so closely set. It is proportionately suitable for lines this length.

C

LEGIBLE BUT PRIMITIVE

SERIFS AND STROKE CONTRAST

D

Strong contrast of thin and thick strokes of letters, such as in this type-face, has a tendency to make the reading difficult.

A type similar in design, but with the thick strokes not so heavy, giving less contrast, is more legible, and is less tiring to the eyes.

E

type lines in lower-case more LEGIBLE THAN CAPITALS

F

Wide spacing between words and the shortened descending strokes of letters tend toward illegibility when the type lines are set solid, as is unfortunately too frequently done both by hand and by machine. These defects are to be found in much composition of the present day, and the average page of typography will show that this example is not exaggerated.

Narrow spacing between words and long descending strokes of letters that preserve space between lines are aids to legibility, as the eyes easily move along the lines and read the words by groups. The page tone is also maintained. In fact the space used between the lines could, according to scientific investigation, be a trifle more than that provided by the long descenders.

G

The upper portion of a type line has been found to be easier to read than the lower portion

The lower portion of a type line has been found to be not so easy to read as the upper portion.

H

SPACING OF CAPITALS WOULD MAKE THEM EASIER TO READ

Spacing of lower-case letters usually makes them more difficult to read

I

Typography a Typography

T y p o g r a p h y

Art and Practice of Typography

Art. and Practice of Typography

Courtesy Commercial Engraving Publishing Co., Indianapolis

FIG. 85.—Studies in Typographic Legibility. (A and B) narrowly formed letters require narrower lengths of line than types of wider formation. (C) Serifless capitals are legible but primitive; serifs are necessary to character. (D) Strong contrasts of thick and thin strokes make reading difficult. (E) Type lines in lower-case are, in the same size, more legible than those in capitals. (F) Wide spacing between words tends toward illegibility, while narrow spacing between words is an aid to legibility. (G) The upper portion of a type line is easier to read than the lower portion. (H) While letter-spacing of capitals makes them easier to read, letter-spacing of lower-case letters makes them difficult to read. (I) Concentration of letters and words contrasted with spaced letters and words

experimentally proved, that Chinese find it as confusing to read our way as we do in following their method. Mirror reading is an example of confusion arising from a change in habit. Briefly we may lav down some principles of typesetting which arise from psychological and physiological causes.

Word Spacing.—Close interletter or word spacing in advertising is not desirable. Easier reading results from a more open typesetting. On the other extreme nothing is more discouraging to the eye than wide spacing which causes irregular eye movement across the line.

This size of condensed type is not so easy to read
(12 point)

as this smaller size of the standard face
(10 point)

Paragraph Indentation.—Mechanically the eye has been accustomed to recognize a change in the context of reading matter by paragraph indentation. A minimum indentation is usually equal to the height of the type. In many cases it is inversed proportionately as the line is lengthened. Non-indented paragraphs may be set effectively by increasing the line spacing between the paragraphs.

Interline Spacing.—On the printed page some space between lines is always visible, but interline spacing, called leading, refers to strips of lead inserted between the lines in order to alter the height of the letter to interlinear space which is customarily given the space. The psychological effect varies with different type faces and is determined by the height of the letters and their design. In general this leading chart may be useful:

Type Size	*Minimum Leading*	*Maximum Leading*
8 point	solid	1 point
10 point	1 point	3 point
11 point	1 point	3 point
12 point	2 point	6 point
14 point	3 point	8 point

This book shows many advertisements which have paved the road to sales supremacy. Not all advertising occupies full pages. Small advertisements are required in many campaigns. And, in their way, they can be just as distinctive as the full pages, though the job of making them so is exceedingly difficult because of space limitations and the massing of advertisements on the newspaper page. The skilful use of type is all-important.

(Specimen A)

THIS BOOK SHOWS MANY ADVERTISEMENTS WHICH HAVE PAVED THE ROAD TO SALES SUPREMACY. NOT ALL ADVERTISING OCCUPIES FULL PAGES. SMALL ADVERTISEMENTS ARE REQUIRED IN MANY CAMPAIGNS. AND, IN THEIR WAY, THEY CAN BE JUST AS DISTINCTIVE AS THE FULL PAGES, THOUGH THE JOB OF MAKING THEM SO IS EXCEEDINGLY DIFFICULT BECAUSE OF SPACE LIMITATIONS AND THE MASSING OF ADVERTISEMENTS ON THE NEWSPAPER PAGE. THE SKILFUL USE OF TYPE IS ALL-IMPORTANT.

(Specimen B)

This book shows many advertisements which have paved the road to sales supremacy. Not all advertising occupies full pages. Small advertisements are required in many campaigns. And, in their way, they can be just as distinctive as the full pages, though the job of making them so is exceedingly difficult because of space limitations and the massing of advertisements on the newspaper page. The skilful use of type is all-important.

(Specimen C)

Which of these three paragraphs do you read with the greatest ease?

Light face Roman upper and lower case type (Specimen A) is easiest to read due to habit formation.

All capitals (Specimen B) slows and tires the eyes due to monotony.

Italics should be used sparingly for occasional emphasis. It is almost as difficult reading as all capitals.

Every element in the advertisement contributes to the expression of the advertising idea. Copy expresses that idea. Art expresses it. Type expresses it; for the man who specifies type, like the writer or artist, is thoroughly versed in the tactics of the campaign. Type, in his hands, is a thing alive. By its style of letters, its spacing and leading, its combination of Roman and italic, its weight and size it carries out the selling theme of the advertisement.

(Specimen A)

Every element in the advertisement contributes to the expression of the advertising idea.

Copy expresses that idea.

Art expresses it.

Type expresses it; for the man who specifies type, like the writer or artist, is thoroughly versed in the tactics of the campaign.

Type, in his hands, is a thing alive.

By its style of letters, its spacing and leading, its combination of Roman and italic, its weight and size it carries out the selling theme of the advertisement.

(Specimen B)

A long, unbroken stretch of type (as in Specimen A) always looks less interesting and is harder to read than the same piece of type broken up into short paragraphs (as in Specimen B).

This is 10 point Caslon Old Style set solid. There is no space between the lines other than that which is provided by the body of the letter itself. It looks uninviting and hard to read.

This is 10 point Caslon Old Style leaded (two points between the lines). This leading between lines provides an easy passage for the eye, makes type good to look at and easy to read.

Illustrating how "leading" or interline spacing makes type easier to read.

"Flashes of Blue Light." A jeweler speaking from the nation's smartest street offers his collection of gems on the pages of the class magazines. Romance, luxury, beauty, elegance breathe from text and layout.

"Flashes of Blue Light." A jeweler speaking from the nation's smartest street offers his collection of gems on the pages of the class magazines. Romance, luxury, beauty, elegance breathe from text and layout.

If type set leaded makes too much to fit space, don't take out leads to make it fit the space, reset item in type a size smaller and lead it.

Length of Line.—The size of the type must determine the length of the line in relation to the number of words per line. In general this is a physiological relationship which is based upon a convenient sweep of the eye across a printed line which necessitates neither too few nor too many eye pauses and which easily permits the location of the beginning of the lower line as the eye sweeps backwards to begin reading again.

White Space.—For attention value, it has been noted by advertising experts that at least 25% of an advertisement should include the white space or background of the paper. Should this space be actually measured by means of a photometer, and all of the white space around each letter be included, the percentage would be greatly increased. The advertising writer considers white space as margins which effectively set off the advertisement. The use of line rules and borders limit the eye movement from unattentively roaming the printed page.

Paper and Ink.—There are two principal questions of legibility relative to paper—color and other qualities. The best color is white, perhaps tinted unnoticed to the inexperienced eye with blue or cream. Of other qualities, the paper should be hard, smooth, of a minimum thickness and unglazed. It should be hard and smooth to insure the impression of a sharp outline of the imprint, unribbed to prevent distortion of letters, and thick enough to prevent the print on the reverse side from showing through. It should be unglazed to prevent glare since the print on too glossy paper is easily apt to become invisible at certain angles. The most legible print is that of a dead black ink on a white mat paper. Variation of this standard

may be used because of novelty or the nature of the illustration but it is done at the sacrifice of legibility.

In summary, the admonitions of "Good Copy" rules may be followed:

1. Select type faces that seem to illustrate the spirit of the product and its message of the moment.
2. Remember that type is in itself "pictorial." When a new type face is "cut" it is with a definite purpose and idea. Consider, for instance, the popular "Cooper style," square-shouldered, aggressive, bold, dominating. It talks "power" in every line, without the aid of illustrations.
3. Do not use a great many different sizes and faces of type in a single display. Two or three should suffice in the majority of cases. More than that makes for confusion, scattered visual interest, and inartistic layout.
4. Observe the niceties of marginal white space. The scientific arrangement of type in a given layout is a highly specialized art. The areas of white "make" the advertisement.
5. Balance in a composition is a deciding factor. The size of the type and its position governs this and the average eyes should be able at once to ascertain the difference between the good and the bad. That layout which at once lures the eye, attracts you, makes you eager to read, is quite likely to have what is known as "perfect composition balance."
6. If simple line borders are employed in an all-type newspaper series, such borders should in every way conform to the type faces in style and spirit.
7. It is by no means imperative, but a wisely chosen initial letter often relieves a too-great simplicity and "starts an advertisement off with a rush."
8. Readability is influenced in an important way by the spacing of type. Cramped and congested typography, merely for the sake of formal blocks, to fit a composition ideal, are ill-advised. The eye turns away instinctively from such devices.

9. Avoid too many interjections and interruptions in the way of captions, subheads, little spots of emphasized type. To an important degree, they are unnecessary.
10. Use large, readable type. There is a popular prejudice against tiny type faces. It is better to edit the copy and boil it down to the fewest possible number of words.

Good advertising demands foresight in its planning. What an architect is to a building, so is the copy writer and layout man to an advertisement. It is imperative to fit the advertising copy correctly to the space which is used. Psychologically it may be preferable to shorten the copy rather than set too much copy in a given space or in a smaller type size. This factor may be governed by type and space computations. In general these variables affect the area which copy will occupy when set in type:

1. Character of text.
   - (a) Length of words, sentences, paragraphs.
   - (b) Headings and subheadings.
   - (c) Indented quotations, etc.
   - (d) Tabulations.
   - (e) Amount and kind of punctuation.
2. Type and leads.
   - (a) Type face.
   - (b) Size of type.
   - (c) Leading.
   - (d) Ratio between size of type and column width.
3. Style of type characters.
   - (a) Capitals, small capitals, italics, boldface, numerals.
4. Habits of compositors.
   - (a) Close or broad justification.
   - (b) Hyphenation of words at ends of lines.

The approximate number of words in a square inch of ordinary text matter is as follows:

Words to Square Inch		*Words to Square Inch*	
18 point, solid	7	9 point, leaded	21
14 point, solid	11	8 point, solid	32
12 point, solid	14	8 point, leaded	23
12 point, leaded	11	7 point, solid	38
11 point, solid	17	7 point, leaded	27
11 point, leaded	14	6 point, solid	47
10 point, solid	21	6 point, leaded	34
10 point, leaded	16	5 point, solid	69
9 point, solid	28	5 point, leaded	50

It should always be borne in mind that tables of words per square inch are not accurate for two reasons: first, because words vary in size, and second, because different styles of types of the same body vary in width.

Foundry type, hand set, contains more words per square inch than the same size set on the linotype. Type set on the monotype machine may be either close set, as foundry type, or a trifle wider, as linotype composition.

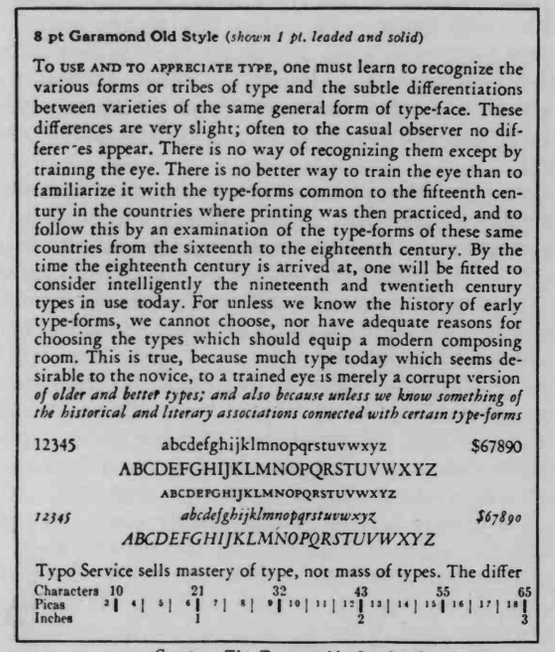
If it is required to find the number of words per square inch in type other than plain Roman, a good method is to mark off 4 x 6 square inches on a page printed in the type desired, and by counting the words, find the average number to the square inch.

To find the amount of space a manuscript will occupy in type, count the words and divide by the number in one square inch as given by the above table. If a manuscript has ten thousand words to be printed in a pamphlet, 6 x 9 inches, with type pages of ten point leaded 4¼ x 7¼ inches, or 31 square inches, and it is desired to find how many pages it will take, the method is as follows: we find that one page contains 31 x 16, or 496 words. Ten thousand words will require twenty and one-sixth pages or practically, allowing for discrepancies, a twenty-four page pamphlet.

The method of determining the correct size type to be used to fill a certain space is as follows: if a manuscript has one thousand words and it is desired to print in four pages, 3 x 5 inches, we find each page to contain fifteen square inches and four pages have sixty square inches. If we put one thousand words in sixty square inches, each square inch will contain 16

words and, referring to the table, we find ten point leaded type will completely fill the space. Practically, however, it is well to allow 5 to 10% more room than the exact amount to hold the manuscript.

Number of words required to fill a certain space with cer-


8 pt Garamond Old Style (*shown 1 pt. leaded and solid*)

TO USE AND TO APPRECIATE TYPE, one must learn to recognize the various forms or tribes of type and the subtle differentiations between varieties of the same general form of type-face. These differences are very slight; often to the casual observer no differences appear. There is no way of recognizing them except by training the eye. There is no better way to train the eye than to familiarize it with the type-forms common to the fifteenth century in the countries where printing was then practiced, and to follow this by an examination of the type-forms of these same countries from the sixteenth to the eighteenth century. By the time the eighteenth century is arrived at, one will be fitted to consider intelligently the nineteenth and twentieth century types in use today. For unless we know the history of early type-forms, we cannot choose, nor have adequate reasons for choosing the types which should equip a modern composing room. This is true, because much type today which seems desirable to the novice, to a trained eye is merely a corrupt version *of older and better types; and also because unless we know something of the historical and literary associations connected with certain type-forms*

12345 abcdefghijklmnopqrstuvwxyz $67890

ABCDEFGHIJKLMNOPQRSTUVWXYZ

ABCDEFGHIJKLMNOPQRSTUVWXYZ

12345 abcdefghijklmnopqrstuvwxyz $67890

ABCDEFGHIJKLMNOPQRSTUVWXYZ

Typo Service sells mastery of type, not mass of types. The differ

Characters 10 21 32 43 55 65

Picas 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18

Inches 1 2 3

Courtesy The Typographic Service Co., Indianapolis

FIG. 86.—A copyfitting chart which helps both the advertiser and the compositor

tain type is computed as follows: if it is found necessary to fill a space 4 x 5 inches in an advertisement and eight point type is desired, by multiplying the number of square inches (20) by the number of words to the square inch, we find we will need 640 words, if the type is solid, or 430 words if the type is leaded (Fig. 86).

In the making of an advertisement, as in any other work,

a clear plan should be first laid out and everything made to conform to it from the beginning. In this way much time and expense will be saved. The space to be filled, or the size of the page, should be ascertained and the proper margins arranged. In booklet making, about one-half of the page will be in margins, leaving the other half for the printing. Thus a booklet with pages 4 x 6 inches (24 square inches) should have type pages 2½ x 4½ inches or 11¼ square inches; and a catalog with pages 6 x 9 inches (54 square inches) will have a type page 4¼ x 7¼ inches or about 31 square inches. If proper margins are not provided a good appearance cannot be obtained.

Engravings should be made to fit the space for which they are intended on the plan. They will not only look better, but will save delay and expense in setting type on the balance of the page. All manuscripts should be typewritten on one side of the paper only, and preferably double spaced. Handwriting should be in ink and, if names or technical words are used, each letter should be legibly written.

Each printing plant has its own outfit of type and no two are equipped alike. In specifying type, allowance should be made for this fact. A great deal of advertising is placed on competitive bidding, and it may be that the printer who gets the order does not have the exact type requested. When in doubt it is always best to let the printer choose the type for the work, the advertiser giving only the general style wanted.

Conditions in printing establishments are vastly different now from the easy-going days of the past. High wages and short working days make it necessary to account for all the time of each workman. Time reports are now required for each operation on every order. These have opened the eyes of the managers to the great waste of carelessly prepared manuscript and printing instructions. But when efficiency has been introduced and the work is done according to a carefully arranged plan, corresponding economy has resulted. Just as it is more expensive to tear down a brick wall than to change an architect's plans, so it is very costly to make alterations in the proof that should have been made in the manuscript.

While the labor cost in printing establishments is constantly

rising, the use of improved machines is tending to hold down costs on work adapted to them. In ordering printing, it is well to keep this fact clearly in mind. The largest quantity that can be used economically should be ordered at one time, and the printer should be consulted as to the laying out of the work at the time the plan is started. If the cost is a consideration, as it almost always is, the size of the page should be adapted to the standard sizes of paper and to the machines on which the work is to be printed. The size of the engravings and the fineness of the screen should be determined at the same time.

The style of binding and the material of the cover of a catalogue should be chosen before any actual work is done. It should be remembered that books can only be bound in multiples of four pages. Sixteen pages is the most economical number, for it takes three right-angle folds and makes a better and cheaper book than one of twelve or twenty pages. Thirty-two small pages can be printed at one time while, if the pages are 9 x 12 or larger, eight pages should be put in a form.

In the layout (Fig. 87) of the type page it should be kept in mind that the rectangular page is the cheapest, and any running of type around engravings or cut-in heads or notes in the margin add to the expense of the work. The old style and modern Roman types are always to be found on the typesetting machines and should be used for quick economical work.

Copy and layout were recently sent to a printer with the type for each line specified. It was set accordingly but, on the return of the proof, it was found that all the display lines were marked to be changed to another face of type. This increased the cost of typesetting more than 50% without material change in the appearance of the advertisement. If the layout man does not know his own mind, and if he does not know exactly how an advertisement will look in the type of his selection, he had far better not specify the type at all.

In specifying type sizes, great care should be taken not to overflow the allotted space, and lines should not be marked for a certain type when there is the least doubt that the space is wide enough to allow the number of letters to be put in the line. A manuscript may have the lines marked for twenty-four point when it is impossible to get them in eighteen point type.

The wiser policy is to permit the printer to change the specifications to a certain extent, for there are conditions which the writer may overlook, or of which he may be ignorant. For

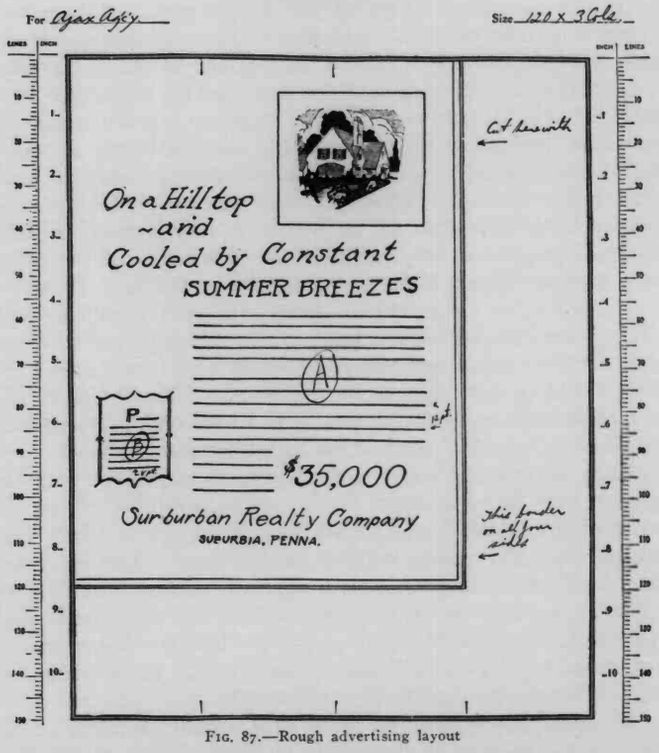


FIG. 87.—Rough advertising layout

instance, the bottom shoulder on some of the larger types is as much as one-eighth inch, a fact which often deceives the layout man. He cannot understand why a line of small type should not come close to the large line above.

Sometimes the designer of an advertisement will take a

proof of a picture and with his scissors cut it to fit the desired space, forgetting that it is quite another matter to cut down the copper engraving.

In laying out catalogues with vignette half-tones, care should be taken not to crowd them. These engravings have a large margin into which the shading fades away, and a part of the engraving does not show on the proof. Not only for mechanical reasons, but for the sake of appearance, ample space for these illustrations must be allowed, as their beauty is lost if crowded into the adjoining type.

The following questions and answers regarding layout, selected from the Curtis Publishing Company's booklet of general instructions, are to be heeded by all advertisers:

Q. What is a layout?
A. A layout is a draft of the general appearance desired for an advertisement. It is intended for the guidance of the compositor in assembling and arranging type-matter and cuts, and also serves as a guide to work done on the material by the engraver.
Q. What should the layout show?
A. The layout should indicate clearly and beyond question the relative position of each illustration, and of display and body type. It should also give exact instructions as to whether a border is to be used and, if so, what kind.
Q. What are the most common defects in layouts?
A. First, showing a cut not the same as the one sent us. Second, failing to tell us whether or not a border is desired. Third, insufficient or confusing instructions about the arrangement of type.
Q. Does it pay to prepare good layouts?
A. It pays well. The compositor's ambition is stirred and his best effort is put into a well-laid-out advertisement. No compositor can do his best on a piece of carelessly prepared copy.

Figs. 88 and 89 show the development of a finished advertisement, the copy of the wording for which was prepared as follows:

Instructions to compositor

Headline:
Hand-lettered

Main Body:
14 pt.
Bodoni
Bold
23 picas
wide –
leaded to
depth shown.

Riders A & B:
Garamond
Bold, 8 pt.,
12 picas wide -
leaded to
depth shown.

This – – they call
"one of the great miracles
of newspaper making"

WHEN a newspaper that has seldom issued an extra; never offered a premium or a prize; nor held a circulation contest;

– that does not spread bold headlines across its front page; never resorts to lurid writing or sensational display –

When such a newspaper grows to be the largest in its city – and is read alike in great mansions and small homes; by three-car families and street car riders –

This – they call a miracle of newspaper making.

Yet when one knows Philadelphians, one understands The Evening Bulletin.

A clear-thinking people. With deep-rooted convictions. Discriminating carefully between news and sensation.

Demanding character, accuracy and cleanness in the newspaper that goes into their homes.

Thirty-three years ago The Evening Bulletin set up certain standards of newspaper making –

Set out to build a good product. Shunned cheap sensationalism and catch-penny circulation methods.

Men of affairs learned to depend upon The Bulletin, for accurate news.

And then, because a fine newspaper is a product that every one can afford – nearly all Philadelphians turned to The Bulletin.

From a few thousand circulation among the better homes, The Bulletin gradually grew to more than half a million daily.

Without a single inducement other than the merit of the newspaper. Just a slow, steady growth down the avenue of years, like the growth of most products which rely upon their quality alone.

A newspaper which inspires such confidence in its news columns, gives an extra value to the advertiser . . . a value which adds immeasurably to the sincerity and to the force of his message.

Rider "A"

Bryn Mawr, Merion, Cynwyd, Radnor, Chestnut Hill: Close-lying suburbs of Philadelphia. Homes of wealth; steeped in tradition. Leaders in finance, captains of industry, famed attorneys, noted surgeons.

In these fine suburbs The Bulletin sells as many copies as there are homes.

The Bulletin growth has been a quality growth, spread over a third of a century. Today scarcely a home among Philadelphia's six hundred thousand is without its daily copy of The Bulletin.

Rider "B"

The Evening Bulletin carries more individual retail store advertisements than all other Philadelphia newspapers combined; leads all other newspapers in local and national advertising lineage, and in individual classified advertisements, – although published only six days against seven.

Philadelphia business men place their confidence and their advertising in The Bulletin. Tell them your story through its columns.

(Signature to come in plate form)

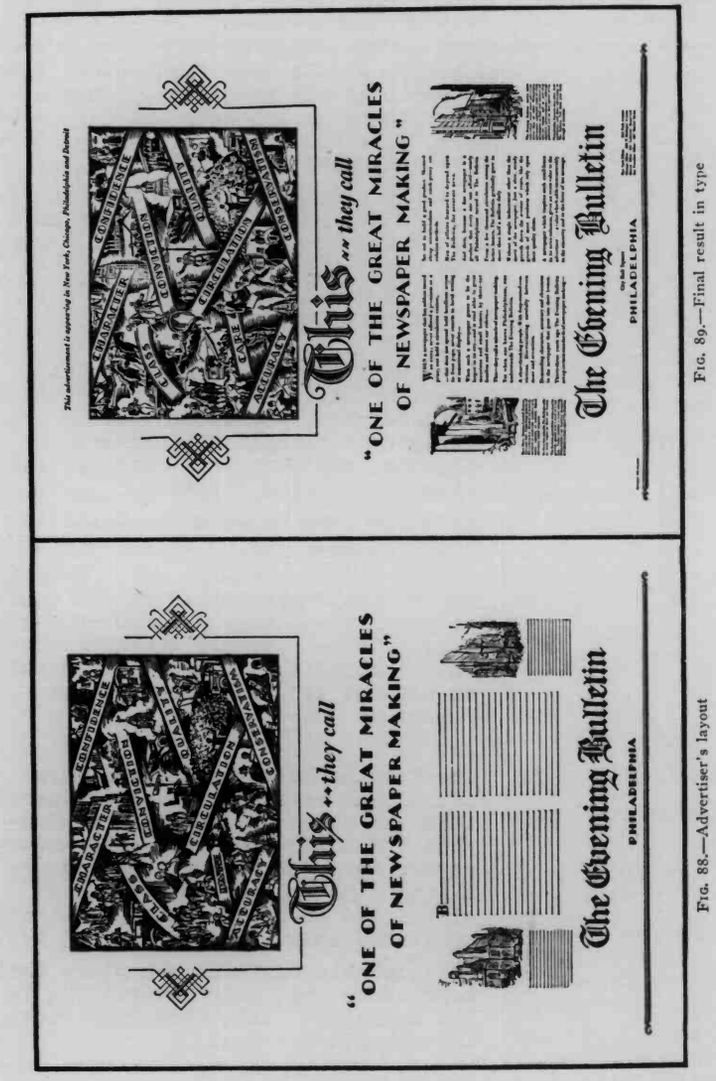


FIG. 89.—Final result in type

FIG. 88.—Advertiser's layout

As to typesetting in general, a great improvement has been made in the last fifteen or twenty years in the direction of simplicity. The old fancy types which were used in the most incongruous manner are now seldom seen. The curved rule and typographic flowers are out of date. People no longer insist on type set in curved lines. All these things added greatly to the cost of setting type, especially the curved lines which took an indefinite time to set, and caused an equal amount of trouble on the press.

Ornamentation and decoration are now left to the artist and the engraver, and the faces of type used in advertising are of plain design made in such carefully graded sizes that harmony of design in the advertisement is easily secured. Typography is confined to its own work of making the advertisement legible and pleasing.

We should bear in mind that printing is simply a means for the conveyance of thoughts. While it is best when it is artistic and in good taste, it is more important that it be legible. Good advertising printing will never obtrude its own personality to such an extent that it obscures the purpose of the advertisement.

Printing, like language, might be compared to window glass. It is best when it is clearest. When we can clearly see through it the thoughts of the author, we know that it is good.

Every individual who is engaged in writing has occasion to mark corrections in proofs of advertising, sales letters, books or other printed literature. For convenience of use, the majority of the proofreader's marks should be memorized. The marks shown in Figs. 90, 91 and 92 are the standard marks which are familiar to all printers and advertising men. Corrections should be indicated in the margin. It is well to remember that editorial corrections are easily made in a manuscript at no printing cost, but the cost of all corrections in galley proof must be passed on either directly or indirectly to the advertiser. One printer explains how to alter composition at the least cost in the following way:

The cost of author's alterations is likely to mount more rapidly than the author considers possible. Satisfactory emen-

THE PROOF-READER'S SIGNS

No ¶	No new paragraph.
Run in	Let there be no break in the reading.
¶	Make a new paragraph.
✓ ✓ ✓	Correct uneven spacing of words.
⧸	Strike out the marked type, word, or sentence.
⟅	Reverse this type.
#	More space where caret ∧ is marked.
‿	Contract the spacing.
⁀	Take out all spacing.
⌜	Move this to the left.
⌝	Move this to the right.
⌐	Raise this line or letter.
⌙	Depress this line or letter.
‖	Make parallel at the side with other lines.
□	Indent line an em.
⫰	Push down a space that blackens the proof.
×	Change this bruised type.
w.f.	Change this faulty type of a wrong font.
tr.	Transpose words or letters underlined.
l.c.	Put in lower-case, or small letters.
s.c.	Put in small capitals.
caps.	Put in capitals.
⸝	Insert apostrophe. Superior characters are put over an inverted caret, as ⸌ ⸍ ⸜ ⸝, etc.; for inferior characters the caret is put in its usual position, as in ⸢.
rom.	Change from italic to roman.

FIG. 90.—Proofreader's signs. ("Correct Composition," T. L. DeVinne)

ital.	Change from roman to italic.
⊙	Insert period.
,/	Insert comma.
;/	Insert semicolon.
:/	Insert colon.
-/	Insert hyphen.
/—/	One-em dash.
/—²/	Two-em dash.
⸢⧸⸣	Take out cancelled character and close up.
Qu. or *?*	Is this right? See to it.
∧	Insert letter or word marked in margin.
||||	Hair-space letters as marked.
Stet	Restore crossed-out word or letter.
....	Dots put below the crossed word mean: Cancel the correction first made, and let the types stand as they were.
⁀	Over two or three letters. Change for the diphthong or for a logotype, as *a͡e*, *f͡fi*.
≡	Straighten lines.
////	Diagonal lines crossing the text indicate that the composition is out of square.
Out, see copy.	Here is an omission; see copy.

Corrections or textual improvements suggested to the author should be accompanied by the interrogation-point and be inclosed in parentheses or "ringed," as (*tr.* / *?*) or (⧸ / *?*).

Corrections should always be made in the margin, and never in the text; faults in the types or text to be indicated only by light pen marks.

FIG. 91.—Proofreader's signs—continued. ("Correct Composition," T. L. DeVinne)

PROOF BEFORE CORRECTION

caps. / v PRESIDENT LINCOLNS GETTYSBURG ADDRESS ┐ 1/ centre

l c. conceived / FOUR score and seven years ago our father's brought forth
on this continent, a new nation, ~~conserved~~ in liberty, and
dedicated to the proposition that all man are created equal.
¶ Now we are engaged in a great civil war; testing whether
tr. that nation, or any nation so conceived and so dedicated, can
long endure. We are met on a great battlefield of that war.
~~that war.~~ We have come to dedicate a portion of that field,
as a final resting place for those who gave here their lives
i/ that that nation might live. It is altogether fitting that we
should do this.
But, in a larger sense, we can not dedicate — we can
Run back not consecrate — we can not hallow — this ground. The
l. c. brave men, living and dead, who struggled here have con-
No ¶ secrated it, far above our poor power to add or detract.
The world will little note, nor long remember what we
say here / but it can never forget what they did here. It is
for us the living, rather, to be dedicated ~~here~~ to the fi-
lead nished work which they who fought here have so far thus
nobly advanced. It is rather for us to be here dedicated to the
w.f. great task remaining before us — that from these honored
lead dead we take increased devotion to that Cause for which they
gave the last full measure of devotion — that we here highly
resolve that these dead shall not have died in vain — and
that government of the people, by the people, for the peo-
ple, shall not perish from the earth.

1 From a facsimile of the manuscript written by Mr. Lincoln for the Baltimore Fair — the
1 cap. standard version which appeared in the Century Magazine for February, 1894.

caps. / caps. / e / ¶ / tr. / # / fi / tr. / and proper / rom. / stet / run / tr. / e / l c. / ital. / Out, see copy

FIG. 92.—Example of use of proofreader's marks

dations can usually be made at relatively low cost if the following first principles are observed:

1. Unless absolutely necessary, don't make an unimportant change (such as inserting a comma) on a galley not otherwise altered. It takes a certain amount of time to locate and handle a galley regardless of the amount of correction to be made on it.
2. If you substitute a word or phrase, make the substitution as nearly as possible the same number of letters as the deleted matter. "Extraordinary" won't go into the same space as "unusual." If a line is overrun, the next must also be overrun, and the next and the next to the end of the paragraph.
3. Add new material at the end of paragraphs as often as possible. Make new paragraphs rather than run on to standing paragraphs.
4. In deleting, endeavor to delete solid blocks of type. Delete at the end of a paragraph rather than in the middle or at the beginning, wherever possible.
5. Transposing words, phrases or sentences is certain to be costly. Transposing entire paragraphs is relatively cheap.
6. When proof is in pages, any changes except the absolutely essential should be scrupulously avoided; especially changes which cause the overrunning of a page.
7. And finally: Read original copy before it goes to the printer with vigorous care. Copy can be changed with a few pen strokes. To change proof you have to hire a skilled operator.

QUESTIONS

1. Is it wise to use more than one style of type in an advertisement?
2. Discuss briefly the relative value of capitals and lower case type in (a) the headlines, (b) the copy of an advertisement.
3. When and how should boldface type be used? What is the danger of using too much bold type?
4. Where should the center of mass of an advertisement be located? Why is this the correct position?
5. Name several characteristics of modern typography; in what way does it differ from the orthodox type of typography.
6. What is the purpose of a layout? What features should it include? What

is the relationship of a good layout to the proper printing of an advertisement?

7. What is the importance of white space in an advertisement? Why is it that we are using much more of it today?
8. What features of typography are attention-getters? Why is it that the illustrations and headlines plus their arrangement control to a great degree the effectiveness of an advertisement?
9. What is the relationship between the use of type and borders?
10. Why is it that such advertisers as Dodge Brothers, Campbell Soup Co., and others always use the same style and size of type in their advertisements?
11. What mechanical features in a layout assist the eye in passing easily from the headlines to the cut and copy—thus making for a quick comprehension of the advertisement?
12. The New York *Times* limits the amount of boldface type and heavy black cuts and borders in their advertisements. Do you think other papers should follow the same policy?

QUIZ ON TYPOGRAPHY AND LAYOUT

Mark each statement right or wrong (R or W).

1. —— A font is a unit of measurement of the height of type.
2. —— "Lower case" refers to the small letters of the alphabet.
3. —— Roman type faces are widely used because of their simplicity.
4. —— A Monotype machine is used generally for setting up copy in a newspaper plant.
5. —— "Leading" retards the rate of reading the printed page.
6. —— A Linotype matrix is a piece of brass which carries an impression of a letter.
7. —— Getting type to pie is making it stand perpendicular to its printing surface.
8. —— A layout visualizes the finished ad.
9. —— A copyfitting chart helps both the advertiser and compositor.
10. —— Correction of proof may be done as cheaply as the correction of the original copy.

Check answers with text and grade yourself by subtracting the wrong answers from the right. The result is your grade based upon 10 as perfection.

PROBLEMS

1. Draw an advertising layout. Re-arrange this layout to show how the principles of proportion, of balance, and of eye movement determine the effectiveness of display lines.
2. Discuss and illustrate by sketches, the principles of related shapes and sizes in advertising arrangement.
3. As advertising manager you have arranged with your printer to print a sixteen-page booklet with a cardboard cover. Name the cover pages, 1, 2, 3, and 4, and the booklet pages 1, 2, 3, etc. The size of the booklet pages is 8½ by 5½ inches and your printer advises a 1¼-inch border. Refer to the text in this chapter for the number of words per square inch for typesetting.

A. If your manuscript is 4,608 words in length, what size type should you use to fill up the booklet?

B. If you were to write the booklet with the idea of setting the manuscript up in 10 point solid type, how many words will you have to write?

C. Make a layout for an ideal advertising booklet which you may consider appropriate for any business with which you may be familiar.

CURRENT MAGAZINE READINGS

"American Printer"
"Inland Printer"
"National Lithographer"
"Printed Salesmanship"
"Printers' Ink," Weekly and Monthly
"Printing"

Specimens of types in current use will be found in catalogues issued by the typefounders and type-setting machine makers.

COLLATERAL TEXTS

"Achievements in Photo-engraving and Letter Press Printing," Published by American Photo-Engraver's Association, Chicago, 1927.
B. Dalgin, "Manual of Typographical Standards," New York *Times*, 1927.
John Dell, "Layouts for Advertising," Frederick J. Drake & Co., 1928.
W. A. Dwiggins, "Layout in Advertising," Harper and Brothers, 1928.
T. L. De Vinne, "Plain Printing Types," New York, 1900.
G. P. Farrar, "Typography of Advertisements That Pay," D. Appleton & Co., New York, 1920.
C. H. Greer, "The Buckeye Book of Direct Advertising," The Beckett Paper Company, Hamilton, Ohio, 1928.
H. T. Hovde, "Relative Effects of Size of Type, Leading and Context," "Journal of Applied Psychology," Vol. 13, No. 6, and Vol. 14, No. 1, 1930.
Charles C. Knights, "The Business Man's Guide to Printing," Macmillan, 1927.
Carroll Rheinstrom, "Psyching the Ads," Covici, Friede, 1929.
Benjamin Sherbow, "Effective Type-use for Advertising," B. Sherbow, New York, 1922.
D. B. Updike, "Printing Types" (2 vols.), Cambridge, Mass., 1922.
F. H. Young, "Advertising Layout," Covici, Friede, 1929.

CHAPTER XIV

THE TRADE MARK

The Trade Mark Defined.—The trade mark, popularly speaking, is a symbol which acts as the pen and ink personality of the manufacturer. Legally, of course, it is a distinctive mark, device, symbol or name which identifies the article as the product of a particular manufacturer and at the same time distinguishes it from all other articles in the same class. Good will is so completely tied up with the idea of identification as expressed in the philosophy of trade mark history and growth that in many cases the two things are inevitably combined. It is true that good will is founded not upon monopoly but upon competition, or at least upon potential competition, whereas the trade mark idea carries with it the possibility of excluding competition. If not in terms of actual exclusion it specifically identifies a product so that it cannot become confused with another in the same class. Good will, as such, means that you have built up a regular purchasing clientele. Repeat business is thus more than an accident. It is based on evidence with a reasonable forecast that those who have dealt with you before will return to purchase your product or services. This probability, when it is intensified, becomes a matter of sale. When one wishes to purchase a going business he usually has to pay for this intangible factor known as good will.

The History and Development of Identification of Products.—To understand the subject of trade mark and trade mark protection a study of the history of trade becomes necessary. Originally the manufacturer of any article was subjected to the dictation of the jobber or wholesaler as to the type of product which he could produce. This meant that for the most part the middleman controlled the things which would be produced. Of course the justification was that the middlemen were closer to the consumer than the manufacturers and could thus interpret the consumer's desires with greater accuracy. On the other hand, it gave middlemen a control over a

business in which they had no financial interest and wherein they were promoting ideas primarily for their own profit. The manufacturer to some extent has changed this. While he still looks to the middlemen for suggestions, he no longer is willing to allow them to dictate his policy. He makes up his samples and presents his wares to the middlemen who in turn present them to the public. This could never have been possible had it not been for the use of the trade mark. Identification of the manufacturer's product by the consumer thru intelligent use of a trade mark thus represents a significant link in the evolution of selling methods. In short, less than half a decade ago the indirect method of merchandising goods was in the ascendency. Evolution has tended to create in the public mind a feeling of confidence through the use of the trade mark. The trade mark thus comes to symbolize many things. It has the power to representation which makes for economy of energy. It stands for a standard of workmanship and quality of product. It exemplifies the business policy of the concern which uses it. It is evident that any symbolism which accomplishes these things is a power in a business sense. Within the past few years this force has indeed become a matter of importance in all business discussion.

While no one can give a complete history of trade mark identification, the antiquity of the institution can be shown by the laws which required marks to be put upon goods manufactured by certain guilds. The Ordinance of Amiens in 1374, Parma in 1282, Drapers of Carcassone, 1666, Abbeville, 1376, the Crossbow makers guild of Liebeck, 1425, and the weavers of Strassburg in 1475, are examples.

"The Life and Art of Pompeii" is said to be illustrated with points bearing on marks used in trade. The history of wines, the tapestries of Belgium, Flemish textiles, the manufacturers of the swords of Norsemen, as well as Greek and Roman manufactured products, and the shops of England,—all bear mute testimony to the antiquity of the identification of products by owners' symbols.

In a modern sense, in this country, the principle of protection for trade marks was recognized as early as 1791 by

Thomas Jefferson. Since 1870 the legal enactments have shown the necessity for such protection.

Principles Governing the Creation of a Trade Mark.—The careful construction of a trade mark ought to be a fundamental consideration before any considerable amount of money is expended in presenting it to the public. It has been truly said that "there is no servant more diligent, more faithful, more persistent, or more efficient than a good trade mark." Conversely, the pernicious influence of a poor trade mark is just as far reaching. Both these points of view must be seriously considered before a trade mark is launched, for the lapse of time between the selection of an acceptable mark and the time that it becomes indelibly attached to the goods in the public's mind, makes it impossible, or at best inadvisable, to alter a mark once accepted. A trade mark, therefore, ought to contain all of the elements conducive to permanency. If it is a symbol, the rules which relate to the senses, attention, focal point, eye movement, and other mechanical and psychological developments should be considered. If a name, there are other principles to be heeded. In selecting a trade mark, no general rule is applicable for it must vary according to the nature of the product and the class of people to whom it appeals. There are certain facts which it is well to keep in mind when we are attempting to construct a trade mark or symbol. These suggestions are divided into certain positive suggestions concerning what a trade mark should be and others suggesting what should be avoided from a commercial or advertising standpoint.

A trade mark first ought to be large enough to be seen; while it is not a common fault to have marks microscopic in size, nevertheless, there are many marks which fail to stand out because they are not large enough. In this regard, it is well to remember the old story about John Hancock when he signed the Declaration of Independence—his remark being that he would sign his name large enough so that the King of England would be able to read it without specs. Secondly, a trade mark should be one which is simple in design. A mark which is simple in design automatically lends itself to the third positive factor—that the mark ought to be easily remembered. We have previously mentioned that it ought to conform to all

the mechanical and psychological laws of advertising experience, and that in addition it should be distinctive and individual. As to the negative factors, they are in many respects merely the converse of our positive suggestions. First, it is well to remember that common and familiar forms do not make good trade marks. The circle, the square, the crescent, the oblong are already overburdened with significance because they have been selected by concerns as their obvious choices. Pictures or designs which are complicated or confused rarely make good trade marks. The reason is that they lack simplicity and people will not take the time to decipher them. Among the general qualifications, we find that those marks which depend upon any particular color arrangements for their effectiveness are rarely effective—their use is too frequently complicated. Designs which are higher than they are wide are difficult to fit into attractive layouts. It must also be remembered that a trade mark will probably have to be reproduced by many different engraving processes and therefore those marks which print too black or too white or are incapable of such reproduction are rarely good. It is needless to say that any mark which is ugly, vulgar or repulsive, or which has a comic motif should be carefully avoided.

Importance of Trade Mark Individuality.—Since the trade mark will eventually claim the protection of the law, it is essential that a distinct individuality be attempted. This not only means that the trade mark should not resemble any trade mark in existence, but it means that we should attempt to get a trade mark which has a broad significance. Care in the selection of a trade mark, which may some day be valued at millions of dollars, becomes of increasing importance, for, of course, if the trade mark has no legal right to exist all of the effort which has been put into its selection and into making it a merchandising factor, would be lost. The first thought in the mind of a person contemplating the selection of a trade mark ought to be to make sure that the trade mark is absolutely his own. After all, a trade mark is an abstract thing, and it must not be thought of as some magic word or sign which will assure success to the business which procures it. A trade mark gets its value from the fact that the goods which it represents are

goods of a dependable manufacturer who puts his best effort in the production and distributive processes.

Bulk selling was formerly in vogue and at such a time the urge to identify products was not as serious as it has become in this age of selection by sample or description. Expanding markets, the widening spread between consumer and manufacturer mean that the makers' responsibility, as expressed on the trade mark, becomes an increasingly important problem.

It has been found in many cases that a man will put a considerable portion of his time into the selection of a mark, and, because he has failed to investigate adequately, sees his efforts destroyed by reason of the fact that someone has used that mark before him. In the trade mark law itself, there is no distinction between a trade mark and a trade name, referring to one as a symbol and the other a name. However, it must be obvious that when one selects as his trade mark a name or a symbol that each case is individual and must be settled on its own merits. For example, we have seen how symbols have certain negative and positive requirements. It is also true that a study of the best trade names, up to the present, show that from an advertising standpoint certain types of names are more acceptable than others. It also shows that names would often prove better merchandising helps if they avoided certain characteristics or prove more valuable if they possessed others.

What a Trade Name Should Be.—Experience has taught us that among the successful trade names are those which come under the heading of, first, coined words. Many of these names are coined from the name of the company itself. For instance, "Nabisco" is a word which has been coined from National Biscuit Company, selecting the first two letters of the first and last words and the first three letters of the second. So "Necco" is a word coined from the name of the concern producing the candy—New England Confectionery Company. "Nesco" is coined from the name of the company—National Enamel and Stamping Company. Recently "Chocopic" was a name given to a product similar to "Eskimo Pie," the name having been composed from the real title—Chocolate Covered Philadelphia Ice Cream. Other words which have been coined, though not from the name of the company particularly, are: "Karo," "Kodak," "Japalac," "Celluloid," "Pebeco," and "Postum."

Secondly, and by far the greatest group numerically, are those words which are suggestive in their interpretation though not descriptive. The reason for this distinction will be made clear later in this chapter. The suggestive value which is wrapt up in a name such as "Everwear," "Holeproof" for hosiery, "Velvet" for tobacco, "WearEver" for aluminum cooking utensils, is exceptional. One naturally responds to the qualities which the name suggests. It is certainly true that any name which contains all of the elements of suggestion appears to establish in our minds wish and then will for the product with its ultimate purchase. In the case of "Velvet" tobacco, it is certainly true that by the very nature of the name one supplies his own slogan of "smooth as velvet," a desirable quality for a smoker.

Another group of words which has been used effectively are historic names; namely, Bobby Burns and Girard. Numbers and initials may be used as in the case of "61 Floor Varnish," the Heinz "57 Varieties," "Q. R. S. Piano Rolls," "3 in 1," "1776," "H. O.," and "B. V. D." Many names give an impression of high quality and are rather fanciful in nature, such as "Regal," "Perfection," "Royal," and "Ideal." The last group under this heading includes signatures with the personal touch which they give to a business. Certainly "Edison" and "Whitman" exemplify this type of name. There are many combinations of portraits and signatures which have been used, such as "Mennen," and "Smith Brothers." For the most part, these give an impression of stability to the product by reason of the type of picture which has been used. In other cases, combinations of words and symbols, such as the Prudential's "Rock of Gibraltar" and the Heinz "Pickle" are important. In many cases characters which are used, even though they may not be trade marks, become inevitably associated with some particular product and the result is that the Thirsty Fibre man of the Scott Tissue Company, the Old Dutch Cleanser girl, and the Cream of Wheat chef become at once identifying marks and representative characters. We might call these, in a sense, double element trade marks.

What Your Trade Name Should Not Be.—In very much the same way, we may examine trade names and analyse them in terms of what experience has taught us should be avoided.

First, we ought to avoid lengthiness. Too frequently a trade name is so long that for purposes of trade it is automatically shortened by the consumer. This has been the case of Kelley-Springfield Pneumatic Tires, which are commonly known as "Kelleys." Mennen's Borated Talcum Powder has been shortened to "Mennen's Talc." When the public automatically shortens a name of its own volition, it is certain that the name was entirely too long, and in each of the examples given there is certainly no danger of being misunderstood by using the shorter form.

Second, difficulties in pronunciation should also be avoided. Many articles in spite of their merit have had difficulty in getting their sales to mount owing to the fact that they have been handicapped by some peculiarity in the name of the product itself. Wherever a company has been forced to give a correct pronunciation in their advertising, you will find that the probabilities are that the name was not well selected. At the present time, you will find that the Clicquot Ginger Ale people have been advertising "Pronounce Klee Ko." Geuting shoes, Bon Ami, Ed Pinaud's and Mazda are words which have to some degree this difficulty of pronunciation. To enter a store and ask for a bottle of "Klee Cot Ginger Ale" and to have the clerk correct your pronunciation by saying, "You mean Klee Ko," would mean that the next time you had a selection of a brand to make, the probabilities are that you would ask for some brand which would be more easily pronounced. It must be remembered thruout this discussion that we are not criticizing in any way the merits of the product, for in spite of poor names, many products have succeeded. We are merely commenting upon the proper or improper use of the selected trade name.

Any name which is degrading or grotesque obviously ought to be avoided. While examples of these need not be given, were one to run through a list of registered trade marks, many would be found. For example, "EZ 2 TI" (neckwear), "Nosmellee" (deodorant), "Kiss Me" (Gum), "Neutrita,"

"Grap Suga" and "Maz All" (food products). Any name which is an imitation of another should certainly be avoided. This is obvious when we consider the possibility of infringement on them.

It is also suggested that any name which has a detrimental background or is in disfavor ought to be avoided. Historically, many products are looked upon with disfavor or suspicion and in selecting a name for such a product we ought to attempt, whenever possible, to give the product a name which would keep this unfavorable history out of the mind of the individual purchasing it.

The Legal Phase of Trade Marks.—With this background, it is well to analyse requirements of the laws under which trade marks are registered at the present time. The registrant is required to send a petition or request signed by himself to the United States Patent Office; that he make a statement giving his name, domicile, plant location, citizenship, and class of merchandise upon which the trade mark is to be used. The latter may be gotten from an official classification which is published by the Patent Office. A further statement concerning how the trade mark is to be affixed to the product, the length of time it has been used, a description of the mark, an oath of affirmation in his belief as to his exclusive rights to the mark, and a statement that it is used in interstate trade, are required. A drawing of the mark and five specimens of it actually in use and a fee of $10 are also required.

It must be remembered, however, that before one can register a trade mark, it must comply with certain legal requirements. There are twelve of these which are prohibitions upon the individual who is registering any trade mark. First, it must not be a mark consisting of a moral or scandalous matter. Second, the flag, coat of arms or insignias of the United States, any state, municipality or foreign country. Third, any design adopted by a fraternal organization. Fourth, a mark resembling a registered or known trade mark owned and in use by another and appropriated to merchandise of the same descriptive properties so as to be likely to cause confusion in the mind of the public or to deceive purchasers. Fifth, a mark consisting of the name of an individual firm or corporation unless in

a descriptive manner. Sixth, a mark merely descriptive of the goods. Seventh, geographical names. Eighth, pictures of living persons without their consent in writing. Ninth, any name, mark, character, colors, or flag adopted by any institutions or societies incorporated in any state prior to the date of adoption for use of the applicant. Tenth, any mark used in unlawful business or on an article injurious in itself. Eleventh, one which has deception of the public as its motif. Twelfth, an abandoned trade mark. It will be noted that among the things which are to be avoided are geographical or descriptive names. "Bay State" has been refused on the ground that it is geographical in nature; and so "Brass Brite" was refused registration as descriptive of a polish. Other names which seem to be just as geographical or just as descriptive in nature have been approved, so that the line which separates the registerable and non-registerable names on these two grounds seems very fine, and certainly depends upon the type of the individual who makes the official judgment.

In 1920, a new amendment to the trade mark act made it possible to register certain marks which were not registerable under the act of 1905. This amendment says that "all marks not registrant under the act of April 20, 1905, except as specified in paragraphs (a) and (b) of section 5 (included in the headings 1 to 4 inclusive in the summary in the act of 1905), but which have been in *bona fide* use for not less than one year" may now be registered in a special registry for marks not eligible for registration under the act of 1905. Registration under this act is an evidence of ownership. There is official record of the marks having been used in interstate commerce for one year or more. It is obvious that there must be some advantages of one law over the other and the old law, while it does not grant any rights not already existing, does give certain privileges and grants certain presumptions as regards the owner which are valuable. Such registration under the old law is evidence of ownership upon its face and the burden of proof for anyone who would break down this case is on the objector. Under the new law, whenever any person believes that he is injured by someone else having a trade mark which

he believes he is entitled to, he applies to the commissioner of patents to cancel the same. A legal procedure is then entered into, wherein an examiner instead of the Federal Court is given jurisdiction and in such a case of dispute, the burden of proof is on the registrant to prove that he is entitled to the mark.

In commenting upon this situation, a letter from a prominent trade mark lawyer summed up the situation as follows: "The trade mark law, as it existed up until 1920, provided for the registration of trade marks which were descriptive in nature, but in 1920, an addition to the law was passed containing provision for registering marks which were formerly held descriptive, provided they were in use one year prior to the date of registration. The original application in your case was filed for registration under the provisions of the law as it existed before 1920. If we are not able to overcome the objection as to the descriptive nature of your mark, we can revise the application so as to bring it under new law, in which case it will go thru. Protection afforded by the 1920 addition isn't so comprehensive as that afforded under the main section of the law, and so I will get the examiner to reverse his ruling if possible."

QUESTIONS

1. Trace the evolution of the trade mark and describe the underlying economic conditions which brought it to its present status.
2. In what way and to what degree is the trade-mark related to advertising generally? What kind of a mark is likely to be most effective for permanent use?
3. Distinguish between the legal protection afforded a registered trade-mark and one not registered, and give the underlying theory therefor.
4. Enumerate the requisites and non-requisites of a valid trade-mark. Does non-registration affect the right to recover for an infringement of a trade-mark? State the rule for determining whether a trade-mark is suggestive or descriptive.
5. Give examples and discuss in their relations to the law of trade-marks the following terms: "Arbitrary in character and selection"; "coined words"; "catch words and phrases."
6. Discuss the attitude of the courts toward misrepresentative advertising and the trade-mark connected therewith.
7. What additional rules of law apply if trade-mark rights are claimed merely from adoption and use? Describe the forms that infringement of a trade-mark may assume, and give examples. What is the remedy for an infringement?
8. Discuss the probable effectiveness of "Made in America" with the statement "Made in the United States."
9. From a legal point of view, what is the limitation imposed upon an advertiser's use of imagination in the construction of a campaign?

COLLATERAL TEXTS

CLOWRY CHAPMAN, "LAW OF ADVERTISING," Harper's, 1929.
W. H. ELFRETH, "PATENTS, COPYRIGHTS, TRADE-MARKS," Baker Voorhis & Co., New York.
ROGERS, "GOOD WILL, TRADE-MARKS, AND UNFAIR DEALING," A. W. Shaw Co.
HOPKINS, "TRADE-MARKS, TRADE NAMES, AND UNFAIR COMPETITION," W. H. Anderson & Co., Cincinnati.

CHAPTER XV

HISTORY AND PRESENT STATUS OF THE "TRUTH-IN-ADVERTISING" MOVEMENT*

AS CARRIED ON BY THE VIGILANCE COMMITTEE OF THE ASSOCIATED ADVERTISING CLUBS OF THE WORLD

An intelligent appreciation of the creative processes at work in modern advertising efforts to establish practices of truth and integrity in relations between producer, seller and the public, necessitates a review of the different stages from the non-organized effort to the present-day organized movement known as "Truth-in-Advertising." The stages are three in number: First, the unscientific day, before 1895, when fraudulent advertising was everywhere countenanced, with occasional state laws passed in an attempt to get at flagrant violations; second, the semi-scientific period, from 1893 to 1911, when standards were in the making and when evils were being clearly defined; third, the beginning of a scientific period, from 1911 to the present, when the Associated Advertising Clubs succeeded in organizing and financing its Vigilance Committee with a definite program to encourage first and to compel afterwards—"Truth-in-Advertising."

The birth of "Truth-in-Advertising" can be clearly seen as a natural part of orderly evolution in the making of advertising history, when once our modern concept of advertising is clearly defined. Let us review its significance. Advertising has rightly been called a business force. It is a force the dynamics of which, through the cumulative power of its organized ideas, nullifies the customs of ages and breaks down the barriers of individual habits of limited thinking. It works for the future and establishes concepts related to higher standards of living. It is at once destroyer and creator in the process of the ever-evolving new. Its constructive effort is to superimpose new conceptions of individual attainment and community desire.

* Reprinted by courtesy of *The Annals* of the American Academy of Political and Social Science.

Advertising plays near the heart of humanity, for it touches the mainspring of individual ambition and group desire. It is one of the creative mechanisms of our day, involving individual and group aspirations. It is at once master and servant of those who wield its power. It is a master when it sets the energy impulse of man toward the realization of wishes, desires and wants. It is a servant of the individual advertiser when, thru its form, it speaks the right word at the right time, in the right place, and in the right mood. And it is at this particular juncture of advertising analysis and modern experience that the "Truth" concept was born.

Some business enterprises thru opportunism involving unfair profits and deceptive practices, have shied at ethics and have been false and unfair in their advertising appeal. *Caveat emptor* might have been a necessary slogan involving the instinct of self-preservation when business was whim, caprice, childish wonder and greed; in other words, unscientific. But with the onrush of scientific thinking into the affairs of daily business, somehow conscience began to find its technique. To the wonder of the strong and more efficient, there began to dawn in their consciousness a conviction that modern business not only *might* but *must* become strong in its demands for truthfulness in advertising practices.

These first sentiments as a result of the previous "hit and miss" conceptions of action for the suppression of fraudulent, misleading, exaggerated and indecent advertising, are aptly described by John Irving Romer in *Printers' Ink* of June 29, 1893, as follows:

> The only criticism of the Boston Convention that has been heard anywhere is that it did not present a definite plan for the elimination of objectionable forms of advertising. Critics said, and say today, "What does all this talk about a higher ethical tone in advertising amount to? How can the offenders be reached?" Honest men will continue to be honest and dishonest men will continue to follow their devious methods, laughing in their sleeves at those who seek to accomplish reforms by mere preachments.

> It is as if reformers went up and down the land denouncing burglary. You can get 99% of the public to agree with you that burglary is a very wicked thing and should be suppressed. But the 1% will break into your house at night and walk off with your solid silver—that is, *unless there is a law which makes burglary a crime, and a police force that will enforce law.*
>
> Can the power of the law be invoked to eradicate dishonest advertising? If so, can a police force be marshaled which will make the law effective?

Thus was sentiment beginning to gather in the year 1893. In reviewing the evolutionary processes involved in the establishment of higher and better practices in modern advertising, it is only right that we characterize the lack of faith on the part of our forefathers as due to their ignorance of the fructifying power of science to render a livelihood to an increasingly large number of people. It seems as if the modern tendency to establish relations based on the idea of honesty is because we are beginning to find productivity to be possible within the constitution of natural laws and sciences. These, working together, render riches in abundance to those whose courage is maintained throughout the selling process.

Thus conscience and science become one in a healthy struggle to realize individual ambitions. That the type of thinking of the "pre-truth" days was childish and magical in its reaction to life can be readily appreciated by the following advertisements of the sixteenth century:

> Loss of Memory, or Forgetfulness, certainly cured by a grateful electuary peculiarly adapted for that end; it strikes at the primary source, which few apprehend, of forgetfulness, makes the head clear and easy, the spirits free, active, and undisturbed, corroborates and revives all the noble faculties of the soul, such as thought, judgment, apprehension, reason and memory, which last in particular it so strengthens as to render that faculty exceeding quick and good beyond imagination; thereby enabling those whose memory was before almost totally lost, to remember the minutest circumstances of their affairs,

> etc. to a wonder. Price 2s. 6d a pot. Sold only at Mr. Payne's, at the Angel and Crown, in St. Paul's Churchyard, with directions.
>
> Since so many upstarts do daily publish one thing or other to counterfeit the original strops, for setting razors, penknives, lancets, etc., upon, and pretend them to be most excellent; the first author of the said strops, does hereby testify that all such sort of things are only made in imitation of the true ones which are permitted to be sold by no one but Mr. Shipton, at John's Coffee House, in Exchange Alley, as hath been often mentioned in the Gazettes, to prevent people being further imposed upon.

An opposition notice appeared shortly afterwards in the *Daily Courant* of January 11:

> The right Venetian Strops being the only fam'd ones made, as appears by the many thousands that have been sold, notwithstanding the many false shams and ridiculous pretences, as "original," etc., that are almost every day published to promote the sale of counterfeits, and to lessen the great and truly wonderful fame of the Venetian Strops, which are most certainly the best in the world, for they will give razors, penknives, lancets, etc., such an exquisite fine, smooth, sharp exact and durable edge, that the like was never known, which has been experienced by thousands of gentlemen in England, Scotland and Ireland. Are sold only at Mr. Allcraft's, a toy shop at the Blue Coat Boy, against the Royal Exchange, &c. &c.

An editor of one paper even in these earlier days must have had remorse of conscience as is indicated in the following:

> Pray, mind the half sheet. Like lawyers, I take all causes. I may fairly; who likes not may stop here.

A second stage in the development of better advertising practices was an attempt in the year 1911 to discover whether

or not the common law could be made to bring a violator to terms.

H. D. Nims in *Printers' Ink* of 1911 touches upon this aspect in the following excerpt:

> At common law a civil action was possible against a person who deceived another by false or fraudulent statements, and in such an action, damages might be recovered representing the differences between the value of the thing actually sold in connection with the fraudulent statements and the value of what should have been sold had the representations been made in good faith. This civil action is of little value in preventing frauds of this kind, because of the necessity of proving this damage, and because oftentimes the damage on this basis would be very small. It would be quite possible to pass a statute which would compel the defendant, on judgment being obtained against him, to pay triple damages as is provided in the Sherman Act and even greater damages than this could probably be so authorized if advisable. It is doubtful, however, whether if such a remedy as this was created, it would be sufficiently useful to serve as a preventative of these fraudulent acts.
>
> Turning to the criminal side of the common law, there appears to have been no indictable offense recognized by it which corresponds very accurately to the originating and publishing of a fraudulent advertisement. The nearest analogy to it is found in what the common law called a "cheat" which, according to East's "Pleas of the Crown," Vol. 2, p. 818, consists in the fraudulent obtaining of the property of another by any deceitful and illegal practice or taken (short of felony) which affects or may affect the public.

A review of the common laws of the United States pertaining to advertising resulted in the following:

COMMON LAW SUMMARIZED

> It may be said that (1) there is nothing in the common law, or in these old English statutes which are a part of American common law, which would

> furnish an argument against enacting statutes making fraudulent advertising a crime; (2) that the common law and the English statutes mentioned furnish, by analogy, ample argument for the contention that fraudulent advertising is a cheat or false pretense, and therefore should be regarded as a crime under the various state statutes prohibiting the use of false pretenses, provided it results in definite injury to some person; (3) that there are statutes in most, if not all, of the states of the Union prohibiting the use of all false pretenses which result in actual injury; (4) that very few courts have passed on the question as to whether or not the use of a fraudulent advertisement is a crime under these statutes.

Experience, science and law finally forced recognition of three courses of procedure. Mr. Haase states them as follows:

> Three courses are open to you in taking up this matter. First, you can recommend that these general laws regarding false pretenses be amended in each state in such way as may be necessary. Secondly, you can advocate in the various states that merchants of the Advertising Clubs do as is being done in Atlanta—start and push test cases under the general false pretense statutes. Or, thirdly, you can advocate the passage in all of the states, of acts similar to the New York and Massachusetts statutes, both of which, it may be, can be somewhat improved upon.

The influence of *Printers' Ink* in its constant interest finally resulted in the "Model Statute" based upon existing statutes in certain states, amplifying certain points which were considered advisable. This statute was then offered by *Printers' Ink* as a suggestion to the Associated Advertising Clubs of America whose combined influence has succeeded in establishing the "Model Statute" as law in twenty-four states.

The *Printers' Ink* Model Statute, or elaborations of it, without substantial change, is the advertising law in the following states:

Colorado	Kentucky	Nevada	Oregon
Idaho	Louisiana	New Jersey	Rhode Island
Illinois	Michigan	New York	Virginia
Indiana	Minnesota	North Dakota	Washington
Iowa	Missouri	Ohio	Wisconsin
Kansas	Nebraska	Oklahoma	Wyoming.

The remaining states which have advertising laws, many weakened by the term, "knowingly" or "with fraudulent intent," are as follows:

Alabama	Maryland	Pennsylvania	Utah
Arizona	Massachusetts	South Carolina	West Virginia.
California	Montana	South Dakota	
Connecticut	North Carolina	Tennessee	

A definite course of action is now being planned to secure the passage of the Model Statute in every state. Its form follows:

THE MODEL STATUTE

> *Any person, firm, corporation or association who, with intent to sell or in anywise dispose of merchandise, securities, service, or anything offered by such person, firm, corporation or association, directly or indirectly, to the public for sale or distribution, or with intent to increase the consumption thereof, or to induce the public in any manner to enter into any obligation relating thereto, or to acquire title thereto, or an interest therein, makes, publishes, disseminates, circulates, or places before the public, or causes, directly or indirectly to be made, published, disseminated, circulated or placed before the public, in this state, in a newspaper or other publication, or in the form of a book, notice, hand-bill, poster, bill, circular, pamphlet or letter, or in any other way, an advertisement of any sort regarding merchandise, securities, service, or anything so offered to the public, which advertisement contains any assertion, representation or statement of fact which is untrue, deceptive or misleading, shall be guilty of a misdemeanor.*

To reinforce this law there has finally evolved what in advertising practice is known as the "Truth-in-Advertising" movement. It was initiated by the Associated Advertising Clubs of the World, which is what its name implies—a world-wide association of advertising clubs. The movement finds expression through a special department of the association, known as the National Vigilance Committee, and through Better Business Bureaus and Commissions, located in most of the principal cities of the United States.

"The National Vigilance Committee," as the plan is worked out, "concerns itself with abuses of national advertising, and also works in coöperation with the local Bureaus, which in turn, coöperate with each other, thus maintaining a nation-wide organization.

"The membership of a Bureau, which is by firm, includes newspapers and other publications, retailers, banks, investment bankers, advertising agencies, manufacturers, wholesalers, etc.

"Any local business house of good standing is eligible to membership. Such membership carries the privilege of complaint against abuses of advertising, the right to receive all bulletins issued by the Bureau, the advantage of certain forms of confidential Bureau service, and, of course, a share in the credit for the accomplishments of the organization.

"Bureau work has two main divisions—Merchandise and Financial. The Merchandise Division directs its attention to abuses of advertising in such fields as department stores, men's and women's apparel, other retail groups, automotive and technical, medical and drug, food and beverages, etc. The Financial Division is concerned largely with questionable stock promotion schemes."

Better Business Bureaus are now in operation in about 48 cities of the United States. The work of these bureaus is not only critical and condemnatory of bad practices but it is constructive as well. For instance, the Better Business Commission of the Cleveland Advertising Club offers recommendations as a guide to assist in avoiding advertising statements and practices that have a tendency to reduce consumer's confidence in all advertising.

The bureaus render definite forms of service. Statements

of these services with typical applications of each are as follows:

1. *The Better Business Bureau protects the buying public against deception and possible fraud in advertising and merchandising by investigating and correcting wrong practices.*

Certain seasonable goods have often been priced at a stated figure a few weeks previous and later offered at a greatly reduced price. The former price is used in many instances as the value, when, in fact, the value of such an article has been greatly reduced on account of the season and other conditions and such a statement would be more or less misleading.

2. *Persuades individual firms to discontinue unfair tactics that work to the disadvantage of competitors.*

Manufacturers have been known to bill goods to retailers with the misstatement that the goods were all wool. The retailer has in his turn sold them to the public as all wool. The court held that there was no defense. The retailer should have known whether or not they were all wool. The public has a right to look upon the retailer as an expert.

3. *Removes unjustified suspicion and misunderstanding between competitors by getting the facts regarding suspected advertising and merchandising practices and reporting upon their real character.*

The Federal Trade Commission, in conjunction with a Conference on Trade Practices of the Pyroxylin Plastic Industry, developed the following points concerning the branding and advertising of pyroxylin articles:

> We are opposed to the use of the words "Ivory," "Shell," "Amber," "Jade," "Coral," etc., in any other than an *adjective* sense, and then only when coupled with the name of the material or some other qualifying term, such as *color, finish,* etc. Illustrative of the foregoing, the following, and similar terms, would be permissible: "Ivory Celluloid," "Ivory Pyralin," "Ivory Fibreloid," "Ivory Viscoloid," "Ivory Zynolite," "Ivory Acwelite," etc., "Ivory Color Celluloid," etc., "Ivory Color Dressing Combs," "Ivory Finish Combs," "Imitation Ivory," "Imitation Shell," etc. The following and similar terms would be objection-

able: "French Ivory," "Parisian Ivory," "Tortoise-Shell," "Tortoise-Shell Eyeglasses," "Ivory Combs," "Florentine Shell," "Ivory Toilet Sets," "Pyralin Ivory," "Jade Necklaces," "Coral Necklaces," "American Ivory," etc.

We are further opposed to the use of the words "French," "Parisian," or any other geographical designations in connection with the material or articles fabricated therefrom, unless they truly express the point of origin and are coupled with some other qualifying term, such as *color, finish,* etc. Under the foregoing, the terms "French Ivory," "Florentine Shell," etc., would be objectionable, while "French Ivory Finish" would be permissible if the thing in question originated in France.

4. *Reduces the burden of unjustified public suspicion which may, through misunderstanding, rest upon the advertising or merchandising of any institution.*

The following circular of the Vigilance Committee evidences their watchfulness on this point.

"SELF-COLLECTION" LETTER SYSTEMS

It has been brought to our attention that a number of so-called collection agencies, systems, or associations are advertising in the "Salesmen Wanted" and "Business Opportunity" columns of newspapers and magazines. The following is a representative piece of their copy:

Agents—$25 to $100 per day—Salesmen selling absolute necessity to merchants and professional men. 525% profit. Big weekly repeater. To ambitious men and women this means $10,000-$50,000 yearly. Send dime to cover mailing. Outfit free.

The earning claims in the classified advertisements appear exaggerated and are objectionable in themselves, but a more serious consideration arises from the manner in which these systems operate.

The salesmen purchase the systems for prices ranging from one to two dollars and resell them to merchants for five or six dollars, thus pocketing an exorbitant profit on each transaction. We understand that the systems are composed of a series of collection letters for delinquent accounts. It is said that merchants fill in and mail the letters, making it appear that the communications come direct from the collection agency office, whereas the so-called agency has nothing to do with them after they are sold to the merchant. This is, of course, a misrepresentation of facts and we believe savors of duress, besides appearing to be a species of false pretense. The Committee is of the opinion that it is not only a violation of the law, but that a debtor could set up a valid defense against the account if the matter was pressed to a suit.

Merchants desiring to protect the Good Will of their businesses should be warned against this questionable method of collecting delinquent accounts.

Publications are given these facts so they may be fully informed concerning a practice of confidence-destroying character.

NATIONAL VIGILANCE COMMITTEE

5. *Seeks to create maximum public confidence in every recognized form of advertising—out-of-doors as well as newspaper, magazine, direct mail, etc.—by making all advertising trustworthy.*

Customers dissatisfied by reason of unfortunate experiences with advertised goods or services may secure adjustments through the Bureau, which at the same time takes advantage of the opportunity to educate the advertiser in error to better methods and to impress on the individual customer the integrity of most business.

A woman in Portland ordered a pair of solid gold earrings of special design. When the earrings were delivered, she became suspicious of their quality and a test by another jeweler confirmed her opinion that they were not solid gold. The customer attempted to get a refund of her money, which was refused. She took up the matter with the Better Business Bu-

reau, which found the facts to be as represented by the woman. At first the store was not inclined to concede anything, but a straight-from-the-shoulder talk to the manager on the influence of such methods on the prestige of his business and the Good Will of all business brought results. A refund was made to the woman and the store had been given a new conception of the cash-drawer value of honesty in merchandising.

6. *Increases public confidence in all advertising and merchandising by coöperating with the advertiser to represent correctly his goods and the conditions under which they are sold.*

STATEMENT:—"$10 Y Fire Extinguishers, $4.98. Buy one and reduce your auto insurance 15%.

It was called to the attention of the Bureau that these fire extinguishers did not all contain a Fire Underwriter's label and that they did not all reduce premiums on automobile insurance.

The matter was taken up with the Y Manufacturing Co. and it was learned that they had been in communication with the advertiser in advance. Both the manufacturer and the Vigilance Committee have been assured that care will be taken to prevent a reoccurrence of this matter in the future.

7. *Helps an advertiser make his printed announcements more believable and productive. In many cases it turns an unscrupulous advertiser into a fair-dealing advertiser.*

"RUST-PROOF IRON"

The Bureau received a postal card signed by a Mrs. X, stating that she had bought a well-known washing-machine from a local firm who had advertised same as being rust-proof and that after short use, it had rusted and that the firm in question had refused to make a satisfactory adjustment.

INVESTIGATION: The local representative for Y Iron stated that their product should not be advertised as "rust-proof," but could be advertised as

"rust-resisting." This information was not submitted to the retailer, who sold the washing-machine, as the Bureau desired to make a complete investigation as to whether the lady who had purchased same had given it reasonable care. It was found that no such person lived at 3d Street, or 4th Avenue.

RESULTS: However, the next advertisement of the retailer in question carried the words "rust-resisting" in explanation of Y Iron—this without any suggestion from the Bureau that an investigation was being made. The constructive power of the Bureau had apparently had a silent but imperative effect.

It later developed that apparently a competitor of the retailer had made the complaint to test the efficiency of the Bureau as well as to "knock his competitor." The case was thus automatically cleared up to the satisfaction of all concerned.

8. *Protects public confidence in the business community as a reliable trade center so that buyers in the surrounding territory may feel that they will get value-received in a Bureau City.*

STATEMENT:—"Lots $500 to $600. Write or phone for an appointment to inspect B by motor or airplane."

We received a complaint to the effect that the lots advertised at $500 to $600 were not sufficient in size to be used as a home site and that when one answered the advertisement it was explained by the salesman that two or more would have to be purchased in order to secure sufficient area upon which to build. It was further reported that one of the representatives of the advertiser had been approached on the question of inspecting B by airplane and his answer was that the statement offering an airplane inspection was a joke.

Our investigator called upon Mr. D, who admitted that the lots were too small for home sites and that the property was divided into this size lot (25 x 150) so that it would be possible for a purchaser to secure a 75-foot front by buying 3 lots,

while this would not be possible if they were divided into 50-foot lots.

Our investigator explained to him that there was no objection as to the size of the lots or the quoting of the price of a single lot so long as the copy made clear the fact that one could not purchase a single lot and secure sufficient ground upon which to build a home.

When Mr. D was approached on the question of the airplane inspection, he said that arrangements had been made with the flying field at K for an airplane and that if our investigator wished to make the trip, the plane was at his disposal.

9. *Informs stores which are members of the Bureau concerning misleading statements made by employés with respect to goods advertised, as well as the unfamiliarity of employés with merchandise advertised by their respective departments.*

STATEMENT:—"Gillette Razor, 50 cents."

Our investigator noticed the sign in the window of the above-named store and, upon going in and purchasing one of the razors, found that it was one of German make designed to resemble the Gillette razor.

He called this to the attention of the advertiser, who immediately removed the sign.

10. *Coöperates with an honest business institution to help it remove confidence-destroying spots in its own advertising and merchandising.*

AUCTION SALE OF UNREDEEMED PLEDGES

A well-known firm of auctioneers advertised a two-day public sale of "Thousands of Unredeemed Pledges of D's Loan Office."

INVESTIGATION: Investigation showed the fact that the great majority of the articles offered for sale had never been in the stock of D's Loan Office, were not unredeemed pledges of any kind and were, in truth, the property of another well-known loan office, which was keeping its own name in the dark and had

simply arranged the sale under the advertised name of the auctioneer company.

RESULTS: The auctioneer was advised that his sale could not continue unless the truth of the matter was clearly given to the public. The owner of the stock, whose name did not appear, was advised likewise and the sale did not open on the second day. The first day's sale was conducted at a loss of something over $100, which is a striking evidence of the poor business probable as a result of misleading and untrue advertising. The Bureau is convinced that had the sale been advertised strictly according to the facts in the case and conducted along the same lines, there is no doubt that it would have been a success.

STATISTICS WERE TRUE

A company selling orchard lands in a southern state published, in its prospectus, statistics of probable yields from bearing trees which were questioned by a prospective purchaser. Investigation showed that the advertiser had based the data in question on carefully verified figures and had understated rather than overstated his proposition based on actual yields. In conference with representatives of the company, the committee recommended that future advertising state the sources from which the figures quoted were derived and make clear the care with which the yields were verified and analysed, in order that believability might be increased.

11. *Curbs certain types of fraud such as "home work" schemes and "gyp" sales, advertising both locally and nationally in the classified columns of newspapers and magazines and by direct mail.*

Y SECURITIES ADVERTISING

D's "investment house," the Y Securities Company, posed in many advertisements as a regular establishment dealing in "reliable industrial securities." This appears on the letterhead, although we have been unable to discover that either D or the Y

Securities Company ever dealt in anything but the stocks of D's various enterprises.

In a magazine called, with fine irony, *Truth*, and containing about as wild and unreliable "news" of phenomenal fortunes made in oil as we have ever seen, the Y Securities Company was a liberal "advertiser," if, indeed, the magazine was not merely a house organ for that company. In one of these announcements it is stated, in an effort to sell Y Securities stock, that "here is a chance for you to take absolutely sure profits out of the great Texas oil boom. The Y Securities Company is as sound and as strong as the Rock of Gibraltar. It markets nothing but the very best oil securities, and it takes no risk of any sort whatever. Every transaction brings its stockholders a profit."

As before stated, this company dealt in D's stocks exclusively: X Oil, now in a receiver's hands, Y Oil and Refining, now defunct, and the Y Securities Company, "as sound and as strong as the Rock of Gibraltar," which is also now defunct.

ADVERTISING FOR "SUCKER LIST"

D has more than once advertised in newspapers offering to send free to inquirers, maps and data regarding the Texas oil fields. These advertisements do not mention his oil companies but they are merely inserted to get additional names for his "sucker list."

We suggest that copy received from D be weighed in the light of facts set out above.

12. *Promotes state and municipal legislation for the better protection of legitimate business and the public from abuses of advertising. But only flagrant misuses of advertising are prosecuted, and then only as a last resort.*

Examination of X, said to have been the organizer of four Suit Clubs, will take place in Police Court according to information given out by the Prosecuting Attorney.

The warrant was issued after investigation by the Better Business Bureau in conjunction with the

Prosecuting Attorney's office. Men who joined the clubs, it is charged, paid $1 a week until a certain amount had been placed to their credit. Then they were supposed to have the privilege of selecting a tailored suit. Once a week, it was advertised, a drawing would be held and suit given free.

Investigators working for the Better Business Bureau have been informed by local detectives that no one has received a suit free as far as they have been able to ascertain. A foreman in the Plant told detectives he was notified that he had won a $38 suit, but when he went to claim it he was informed that all suits at this price had been disposed of, but he could obtain a $55 suit by paying the difference.

According to the Prosecutor few men ever got suits for the amount they agreed to pay. After paying in the required sum, it was charged, the club members were informed that cloth had gone up and the suit would cost $70 or more. There are approximately 300 complaints in the Prosecutor's office, the police say, of persons who have paid their money and never have drawn a suit of clothes. Four shops were maintained in P—.

13. *Secures adjustments for customers dissatisfied by reason of unfortunate experiences with advertised goods or service, at the same time taking advantage of the opportunity to educate the advertiser in error to better methods and to impress on the individual customer the integrity of most business.*

This practice of deceptive cuts or illustrations is causing much dissatisfaction and is greatly decreasing reader-confidence because,

1. The reader always assumes, and rightfully so, that cuts are samples of the merchandise offered for sale (the only exception being announcement advertisements and others of general nature).

2. When it is found the style represented by a cut is not to be had, and, perhaps, never was included, there is a great big loss of *good will.*

Is it worth it? If you have experienced some of the reactions of the buying public as the author has experienced them, you would say NO. Besides, some

advertisers seem to use such cuts with intent to mislead.

14. *Takes the necessary steps to protect investment bankers from the unfair competition of fraudulent stock promotions, conserving money in legitimate business channels in the interest of banks and business generally, and maintaining the confidence of the public in the advertising of worthy investment securities.*

> The Minneapolis Business Bureau reports its experience as follows: The Bureau has consistently extended and received coöperation from the State Securities Commission in the realm of speculative financial advertising. The investigation of "Fraudulent Financial Advertising" is directed against those who seek to reach investors, big and little, with promises of handsome and impossible returns. Considerable research is required. This is especially true here because an amendment to the Blue Sky Law in 1919 prevents the newspaper advertising of any security not approved by the Securities Commission. So to a very large extent, promoters of alluring but undesirable investments, securities, oil stocks and get-rich-quick schemers have resorted to sucker lists and direct-by-mail-advertising.

Summary.—The work to be done by a bureau of this kind often seems difficult to accomplish. Precedents, customs and habits of business are not readily amenable to change, especially where self-preservation, competition and fear of loss are involved. But time will be found to be working for those ideas which encourage fairness and justice in business and human relations. The present accomplishments of the Better Business Bureas consist in giving us a picture of the varied dishonest practices. As these evils are isolated and subjected to the scrutiny of the impartial observer, we may hope for increasing approval of the efforts of this organization. As business comes to see the soundness of honesty in creating good will reducible to money and keeping customers over longer periods of time, there will be increasing sentiment for such rules in the game of business as will demand fair trade practices. Business organizations incorporated to serve thru successive generations are under compulsion to gain the respect of the purchasing public. As these corporations come to sense the right and necessity for fair competition, the "Truth-in-Advertising" movement backed by these influences will become increasingly effective in its efforts.

HISTORY AND PRESENT STATUS OF THE "TRUTH-IN-ADVERTISING" MOVEMENT

QUESTIONS

1. What economic conditions maintain such that we can say that there are three epochs of advertising? Define and justify each epoch.
2. What is the relationship existing between the development of science and a tendency toward "truth" in advertising?
3. What are the different factors in business competition which bring about dishonesty in advertising?
4. Is there a difference between deception and fraud? Discuss.
5. (a) Why is the public susceptible to mere price appeal?
   (b) Is it possible to have "honest bargains"? If so, under what conditions? Discuss.
6. (a) What is the Better Business Bureau now doing to develop a better attitude toward truth in advertising?
   (b) What methods does it employ?
7. Why is the work of this kind of organization necessarily slow in its accomplishments?
8. Would you say that the present laws were such as to eliminate dishonesty?
9. Would price maintenance eliminate dishonesty in merchandising methods? Discuss.
10. What are the following agencies doing to bring about honest trading conditions:
    (a) Government
    (b) Chambers of Commerce
    (c) Trade organizations.

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